

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Theses from the M. Arch. Program

Architecture, College of

Spring 5-3-2021

Building Scene: Translations Between Text and Architecture

Joseph Synek

University of Nebraska-Lincoln

Follow this and additional works at: <https://digitalcommons.unl.edu/marchthesis>

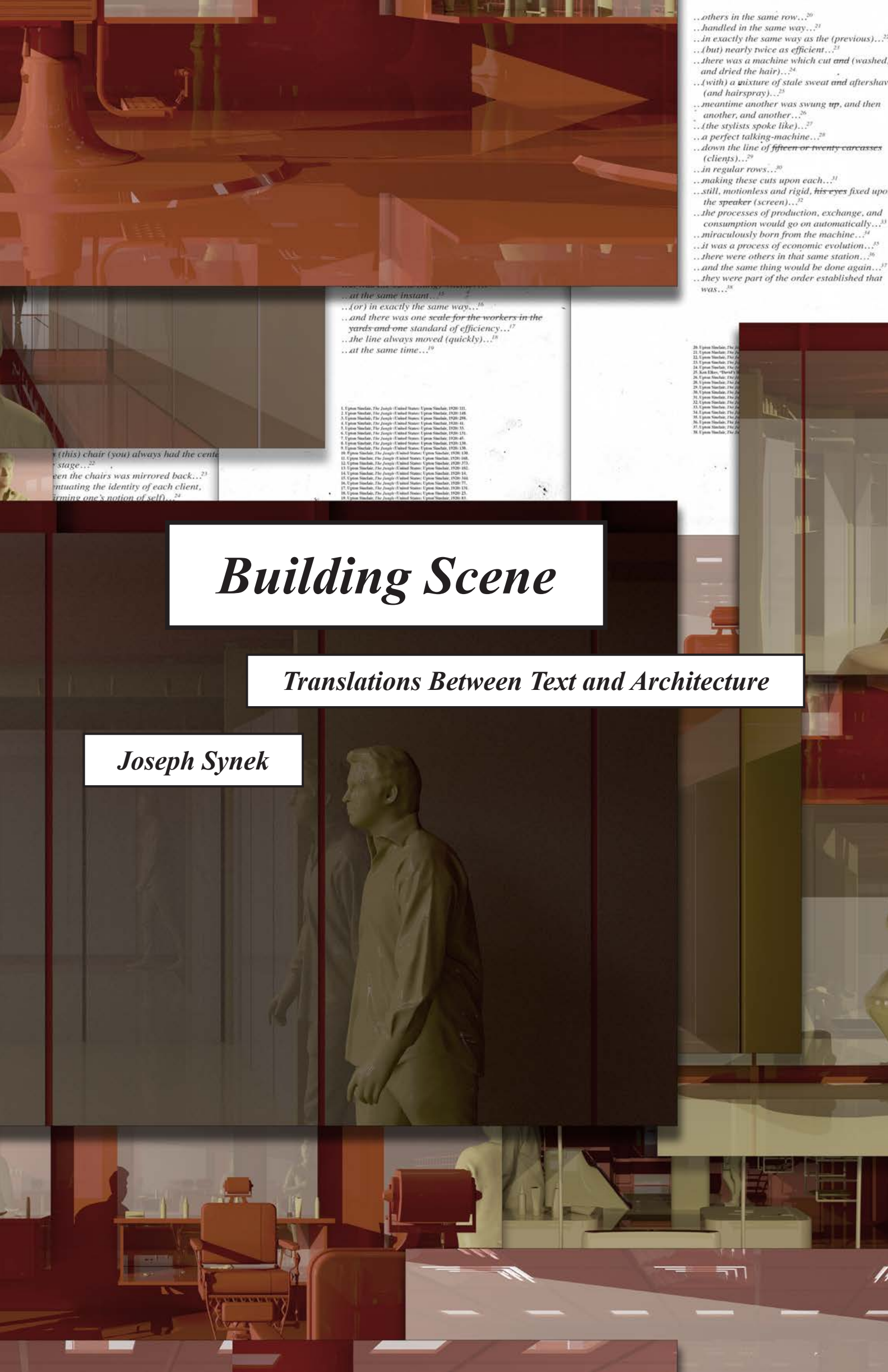


Part of the [Architecture Commons](#)

Synek, Joseph, "Building Scene: Translations Between Text and Architecture" (2021). *Theses from the M. Arch. Program*. 29.

<https://digitalcommons.unl.edu/marchthesis/29>

This Thesis is brought to you for free and open access by the Architecture, College of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses from the M. Arch. Program by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.



Building Scene

Translations Between Text and Architecture

Joseph Synek

Building Scene: Translations Between Text and Architecture

by

Joseph Synek

A Design Thesis

Presented to the Faculty of

The College of Architecture at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Architecture

Major: Architecture

Under the Supervision of Professor Zachary Tate Porter

Lincoln, Nebraska

May 2021

Table of Contents

Introduction.....6

Abstract.....8

Thesis Statement.....10

Contemporary Tools for Design.....12

Architecture’s History with Text.....18

Appropriation.....24

The Scene.....38

Methodology.....48

Studies.....62

Conclusion.....132

Works Cited.....136

Project Appendix.....142

INTRODUCTION

Abstract

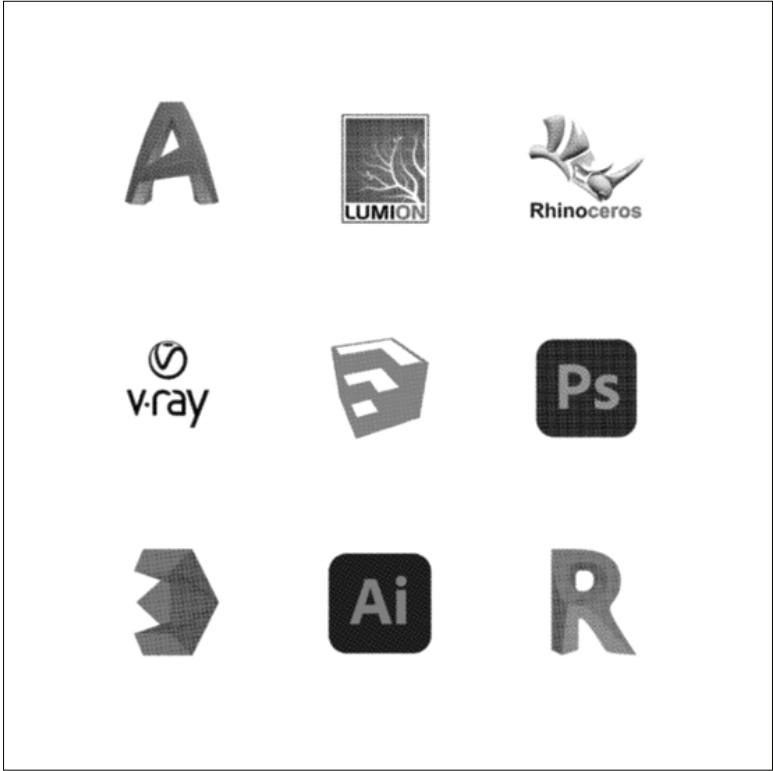
This thesis explores the translation between text and architecture to construct architectural scene. By foregrounding the richness of the scene, these processes engage the kinesthetic, material, emotional, and temporal qualities of architectural space.

Thesis Statement

While conventional design media prioritize visual experience—allowing only a superficial engagement with architecture—my thesis explores the translation between text and architecture to expand the designer’s imagination. By synthesizing visual media with new and existing descriptive imagery from contemporary literature, this methodology crafts rich, spatial scenes that engage the kinesthetic, material, emotional, and temporal qualities of architectural space.

CONTEMPORARY TOOLS FOR DESIGN

ARCHITECTURAL PROGRAMS



ARCHITECTURAL PROGRAMS

Contemporary Tools for Design

Contemporary Tools for Design

Translations across architectural representation have long since been established as a rich source for design generation, and architects today favor graphic representation because buildings are generally communicated through visual means. As a result, however, much of contemporary architectural production now prioritizes photographability over rich spatial experience. But what is deficient from graphic media? Prone to rapid consumption, graphic media caters primarily to the visual sense, leaving the scene, in all its richness, neglected. While kinesthetic sensory, memory, event, and time are all integral qualities of space, architectural design largely leaves them behind because there are limits to current architectural tools. While these tools excel at visual communication, they fall short in effectively communicating these seemingly less-tangible qualities of the built environment.

INSTAGRAM
“AMAZING ARCHITECTURE”



Contemporary Tools for Design

Contemporary Tools for Design

INSTAGRAM
“AMAZING ARCHITECTURE”

Emerging digital sharing platforms, such as Instagram and Medium, only expedite consumption by rewarding high levels of activity and encouraging practitioners to produce vast quantities of highly consumable work. As a result, these platforms have spawned an entire social media industry of design consultants—encouraging clientele to design their buildings for shareability—thereby designing for their appearance on digital screens. While these platforms allow users to quickly peruse large samplings of work, these interactions are trivial and leave them with a shallow understanding of the work. Although these designs offer instant gratification, their superficial nature quickly becomes apparent, and so, this thesis works to provide an antidote to these one-dimensional experiences.

ARCHITECTURE'S HISTORY WITH TEXT

Douglas Darden

(Communication + Inspiration + Believability)

John Hejduk

(Communication)

Rem Koolhaas

(Communication)

Jimenez Lai

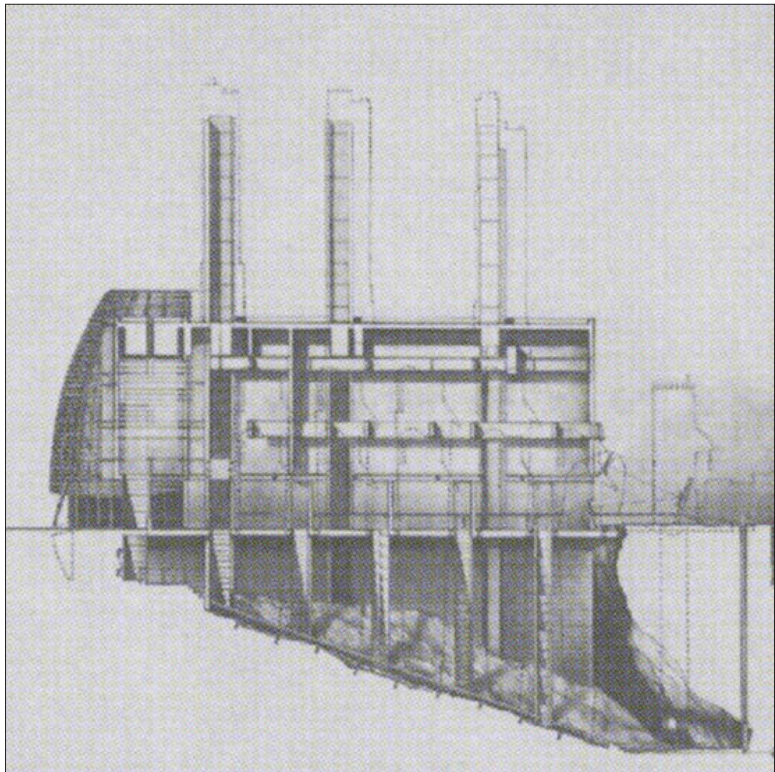
(Communication)

Bernard Tschumi

(Communication)

While the architectural discipline shares a long history with text, architects have historically used text for three purposes—most commonly as a communicational device but also as an inspirational device and to add believability to their work, and Douglas Darden perhaps best embodies these three applications. While this proposed methodology most closely emulates Darden's work—by using text to inspire, communicate, and add credibility to the design—this thesis, however, differentiates itself in two significant ways. Firstly, it pulls source material from diverse and eclectic source material instead of a single piece of literature. Secondly, this methodology collects, organizes, and manipulates the existing descriptive imagery to either add the designer's voice of criticality or intentionally misinterpret the meaning from the sources' original context.

DOUGLAS DARDEN
MELVILLE



DOUGLAS DARDEN
MELVILLE

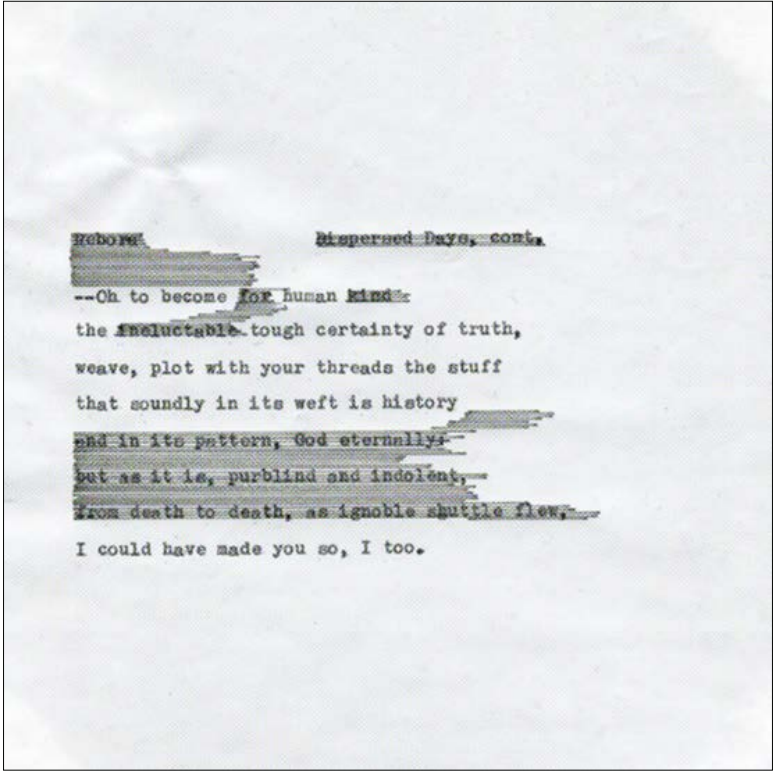
Architecture's History with Text

Architecture's History with Text

In a similar but different manner to Douglas Darden's Melville, this proposed methodology uses text for two purposes—as a representative or communicative device and secondly as generative tool for design. This methodology constructs scene here using text-appropriating and manipulating existing descriptive imagery to create architectural scene.

APPROPRIATION

NORA WENDL
GLASS DOCS



Appropriation

Appropriation

NORA WENDL
GLASS DOCS

To accelerate the exploration of variables, this thesis engaged appropriation for its generative potential. Descriptive imagery was selected as source material because, unlike visual mediums such as drawings, collages, or models, the recontextualization of existing descriptive imagery has been left largely uninvestigated. While architectural theorists, such as Nora Wendl, have used redaction to create new work from Dr. Edith Farnworth's poems, this thesis differentiates itself from Wendl's work by solely engaging image description—though the collection and extraction of imagery. Moreover, descriptive imagery is communicated through written and verbal language and is therefore void from visual bias. Descriptive imagery instead communicates acoustics, tactility, smell, sight, movement, and transition along with emotion, narrative, event, and time—all historically employed by novelists, poets, and playwrights to establish and convey scene.

BUILDING SCENE



APPROPRIATION

While creating new content from existing work is nothing new to the discipline, appropriation remains a contemporary fixation, and musical artists, visual artist, and architects alike share in its allure. Architectural practice embodies three main types of appropriation—particularly prominent within the music industry—including the remix, the mashup, and the sample.

ARM



ARM

Appropriation

Appropriation

THE REMIX

A remix refers to media which has been altered by adding, removing, or rearranging pieces while still maintaining a recognizable whole. The remix in architecture can be seen in doppelgangers such as ARM's Architecture's National Museum of Australia in Acton—a near duplication of Le Corbusier's Villa Savoye—varied only in color and minor plan modifications.

ROBERT VENTURI



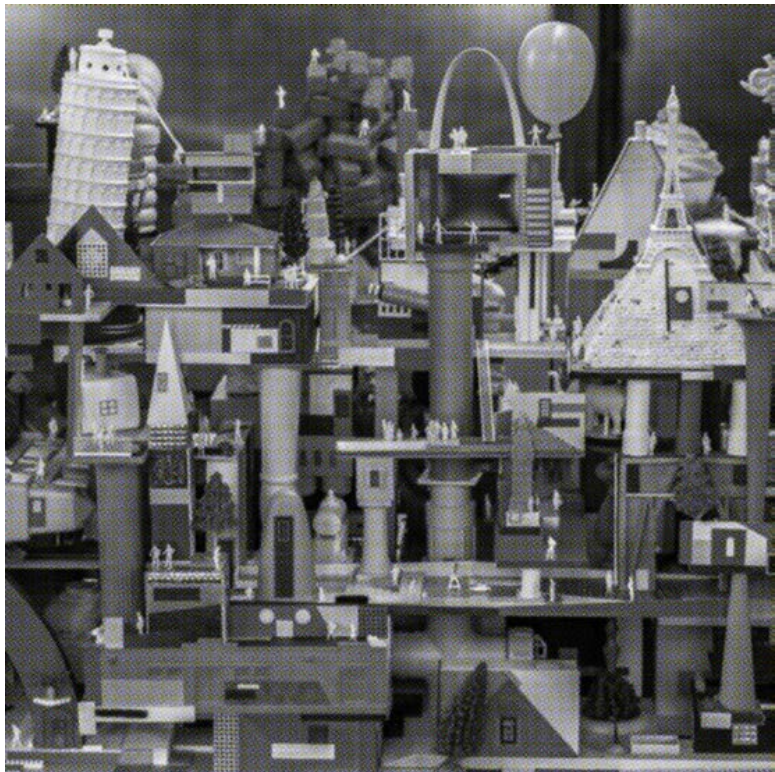
Appropriation

Appropriation

ROBERT VENTURI

A mashup refers to the blending or merging of two or more of the same media together. The mashup in architecture is perhaps represented though the Post-Modern movement—specifically through the work of Robert Venturi—as he combines whole architectural parts from past movements.

ANDREW KOVACS



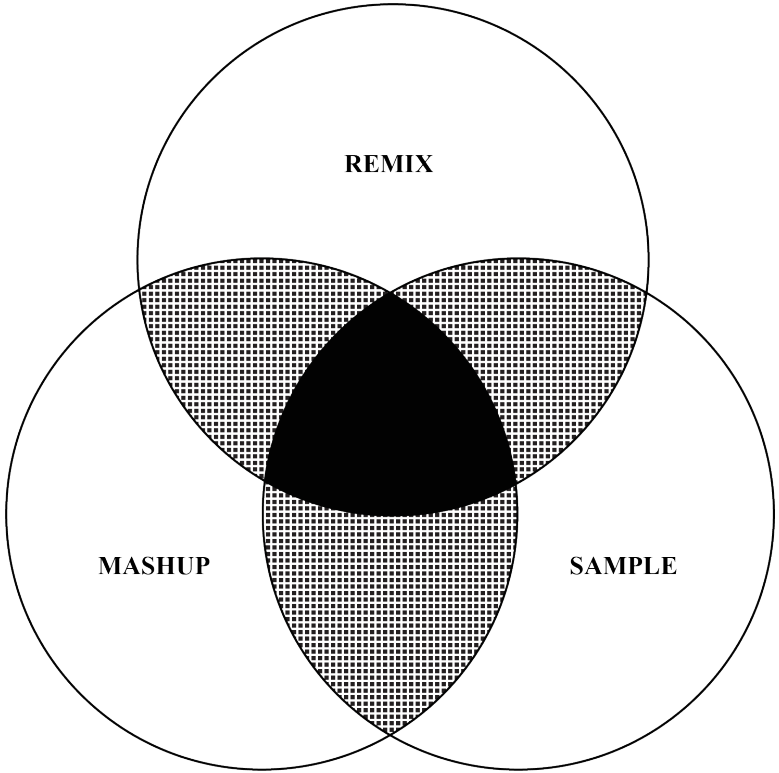
Appropriation

Appropriation

ANDREW KOVACS

THE SAMPLE

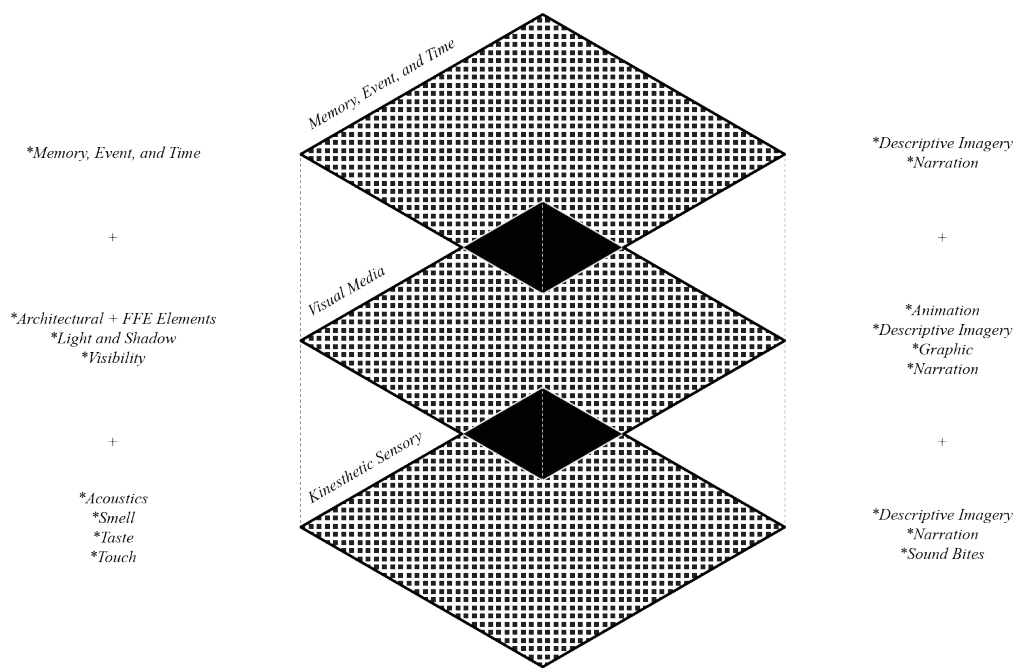
A sample in music refers to the reuse of a sound recording within a new recording—ranging in scale from micro sampling, used to provide texture, to intentionally recognizable bars of music. Andrew Kovacs perhaps best exemplifies sampling in architecture as he clusters together found objects to create complete architectural proposals.



Though appropriation is nothing new to the discipline, this methodology differentiates itself by embodying three types of reuse. The sample best characterizes processes of collection, extraction, and sequencing by losing the coherent whole of past works. The remix best characterizes post-processing by creating variation from an original whole, and the grid represents the mashup through the layering of isolated studies. These processes create a hybridized form of appropriation by merging these three existing strategies to shape one, integrated methodology with rich, unexplored design opportunities. While these actions represent distinctive and different types of appropriation, these processes are synthesized and intertwined—continually pushing back on one another—allowing closer control of authorship. This deviation from object to scene matters significantly because the scene shifts architecture's focus from objects as models for design to the less-tangible elements of narrative, event, time, and emotional connection.

THE SCENE

THE SCENE



THE SCENE

What can the scene offer architecture? The production of scenes in architecture dissociates preconceptions of the built environment as merely a visual experience, therefore, operating as a mechanism to begin layering these less-tangible elements with visual media. But what constitutes a scene in architecture? A scene refers to the narrative, event, and action occurring in a specific location at an exact point in time—differentiating itself from purely visual media. The scene, therefore, comprises of three separate and distinct layers—memory/event/time, visual media, and kinesthetic sensory. The scene can exist in several combinations of different mediums but must comprise of these three layers. Memory/event/time can live in text or performative narration, kinesthetic sensory can live in text, narration, or sound bites, and the most versatile layer—visual media—can live in animation, graphics, text, and narration. Any combination of mediums within these layers constitutes a scene. While a series of a standalone vignettes, sound bites, or narration remain nothing more than themselves, when brought together, they create architectural scene.

Architectural + FFE Elements

Art, Brick, Bulb, Cabinet, Carpet, Casework, Ceiling, Chair, Coatrack, Column, Corridor, Couch, Counter, Cupboard, Curtain, Décor, Door, Drawer, Fabric, Fan, Finish, Fixture, Floor, Furniture, Glass, Graphics, Hall, Image, Mantle, Mirror, Outlet, Paint, Panel, Passage, Pole, Roof, Room, Sofa, Shaft, Shelf, Shutter, Sign, Sink, Space, Stair, Step, Stool, Surface, Table, Tile, Transom, Wall, Window

Memory, Event, and Time

Area, Atmosphere, Aura, Clean, Experience, Exterior, Interior, Location, Memory, Perception, Perspective, Place, Remember, Space, Temporal, Time

Light and Shadow

Beam, Black, Blaze, Bright, Brilliance, Cast, Dark, Darken, Daylight, Dim, Floodlight, Gleam, Illuminate, Light, Lucidity, Luminescence, Moon, Murk, Obscure, Opening, Pane, Screen, Shade, Shadow, Shape, Shine, Shone, Stream, Sun, Sunbeam, Sunrise, Sunset, Umbra, Veil, Warmth

Acoustics

Absorb, Acoustic, Ambient, Amplify, Articulation, Audible, Audio, Auditory, Barrier, Blare, Blast, Blew, Boom, Buzz, Chirp, Clip, Creak, Dampen, Decibel, Diffuse, Diffusion, Ear, Echo, Frequency, Harmony, Hertz, Howl, Hum, Hush, Inaudible, Level, Listen, Loud, Mask, Muffled, Music, Mute, Noise, Pitch, Pummel, Quiet, Rain, Resonance, Resonant, Resound, Reverberate, Ring, Rustle, Silence, Silent, Sing, Snip, Soft, Sound, Steps, Thud, Transmission, Transmit, Tune, Vibrate, Vocal, Volume, Wind, Whisper

Smell

Aroma, Odor, Scent, Scented, Smell, Sniff, Whiff

Touch

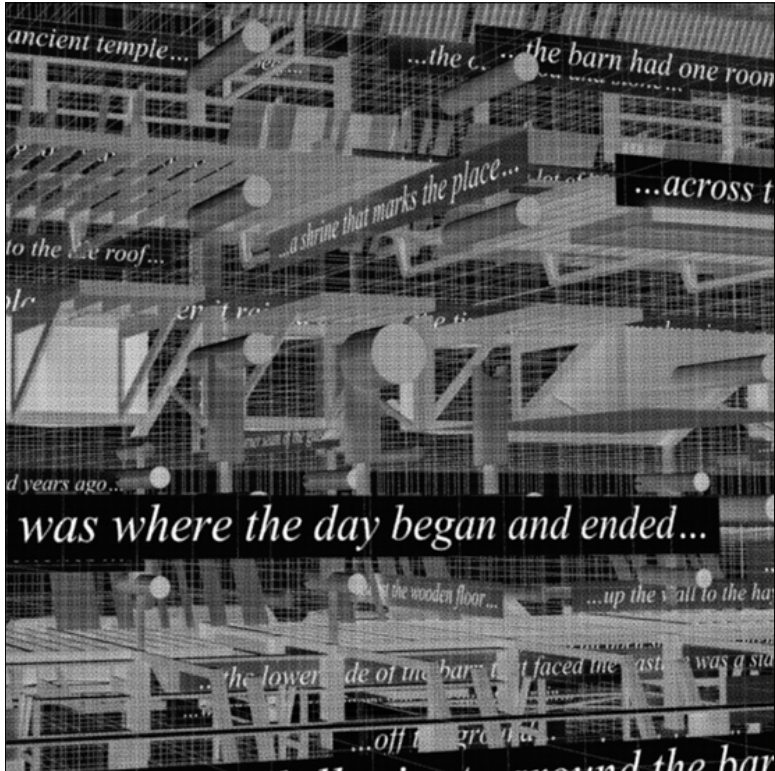
Air, Air-Conditioned, Airflow, Breeze, Brisk, Chilly, Cold, Contact, Cool, Crisp, Current, Draft, Feel, Feeling, Frigid, Haptic, Heat, Heated, Hot, Humid, Gust, Palpable, Tangible, Temperate, Temperature, Touch, Touchable, Warm, Warmth, Wind

Visibility

Appear, Conceal, Cover, Display, Divide, Gander, Gape, Gaze, Glance, Glimpse, Haze, Look, Observe, Panorama, Peep, Perception, Perspective, Reflect, Reflection, Saw, Scan, Scope, See, Sight, Sightline, Stare, Survey, View, Vision, Vista, Watch, Witness

Why bother with text and narration to communicate scene? Text and narration uniquely allow designers to consider and design with these qualities of space in a way which sole dependance on graphic representation cannot match. These essential elements of space, which often escape design processes, are now addressed, foregrounded, heightened, and celebrated within design. But where does this written content come from, and what are the implications from sourcing existing content versus creating entirely new material? While writing new material is certainly more flexible, in terms of the author's influence on the words and phrases—meaning they can control the words to communicate exactly what they intend them to—it remains a time-consuming process which struggles to find other voices. And while the appropriation of existing material allows the designer to rapidly test and apply different variables, each sample inherently carries meaning from its original source. While the text and narration could be exclusively generated from existing literature or created from scratch, this thesis deliberately hybridizes these two techniques—selectively drawing from the strengths of each method.

MASHUP SCENE STUDY



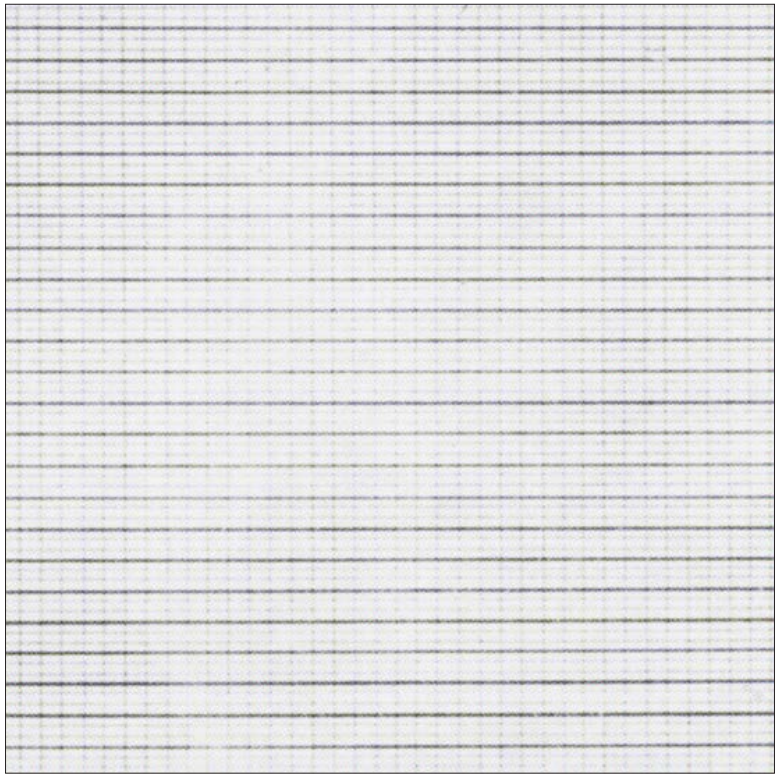
Appropriation

Appropriation

MASHUP SCENE STUDY

What does it mean to create a building from scenes? To create a building from scenes means to challenge preconceptions of realized buildings—meaning a building must be considered as a series of moments or experiences—communicated through the synthetization of descriptive imagery and graphics—rather than static objects. The scene, therefore, layers architecture's visual fixation with elements of narrative, event, kinesthetic sensory, time, and emotional attachment provided through descriptive imagery because, unlike models and objects, the scene can never be fully flattened and represented. And so, the scene is the key to unlocking these other aspects of architecture which are inaccessible with current tools. The scene's fragmentation, however, creates a problem because it lacks structure. Thus, the grid provides a solution to the scene's looseness and fragmentation by hosting the individual and incomplete parts.

ROSALIND KRAUSS
"GRIDS"



Methodology + The Scene

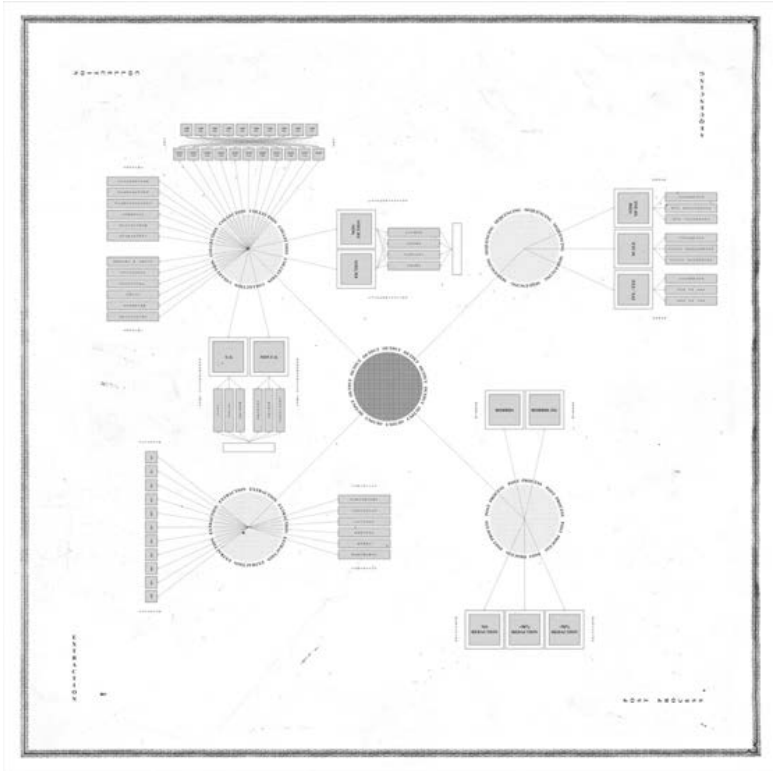
Methodology + The Scene

ROSALIND KRAUSS
"GRIDS"

The grid in its latent state is unprogrammed and deemphasizes building form, transferring attention to its subject matter. Thus, the grid provides a framework—allowing the designer to oscillate back and forth between the text and visual representation—consequently synthesizing this process. The grid, therefore, embraces the fragmentation of this methodology by hosting the individual elements without the need for a complete whole—meaning the design can stand on its own without the burden of a comprehensive proposal.

METHODOLOGY

STUDY MATRIX

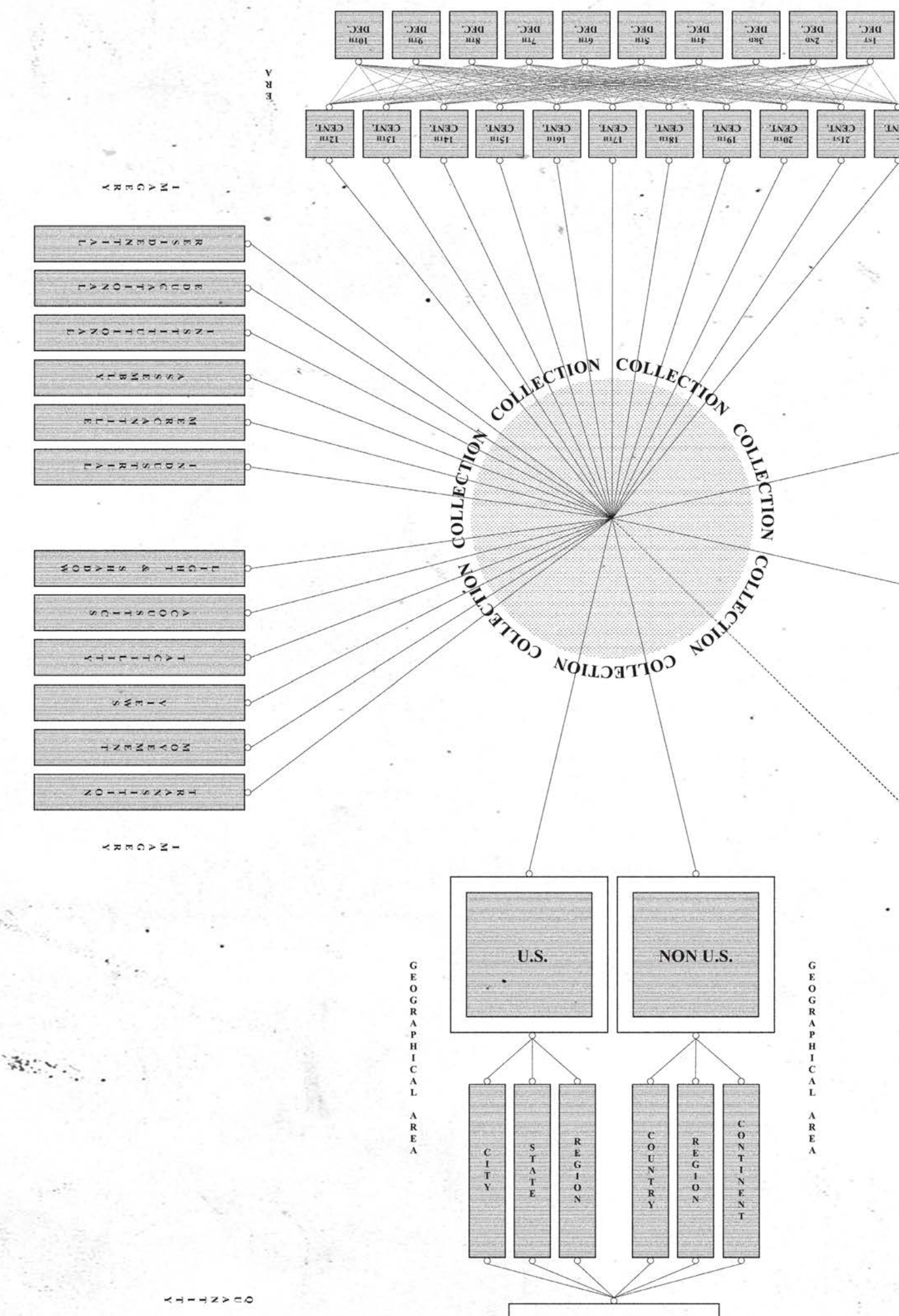


Methodology + The Scene

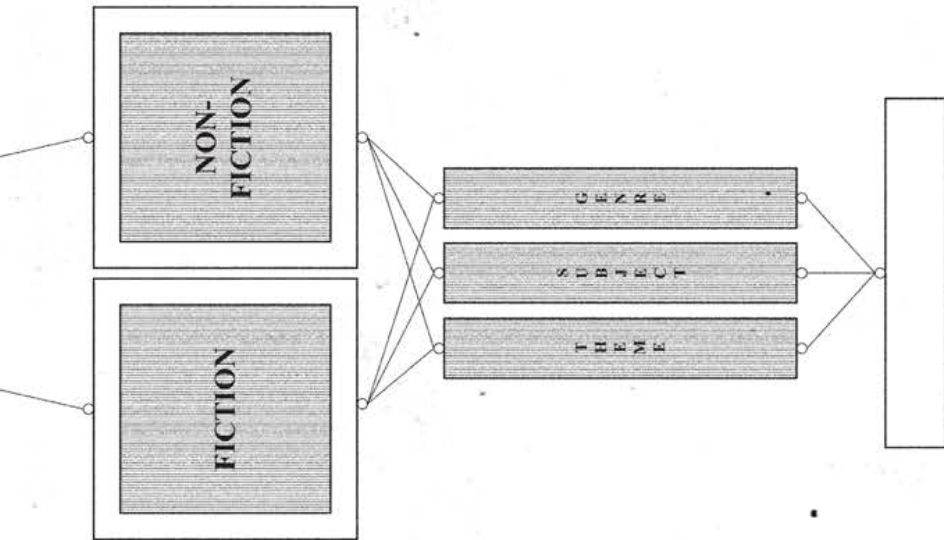
Methodology + The Scene

STUDY MATRIX

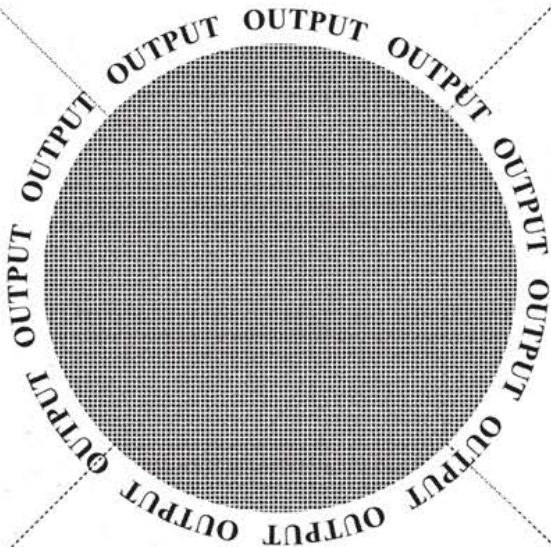
To create new space through the collaging of existing descriptive imagery, a four-step process, consisting of collection, extraction, sequencing, and post processing, was invented. Collection refers to the accumulation of found material, extraction refers to the removal or taking out of the imagery within the literature, sequencing refers to the new ordering of the extracted material, and post processing denotes any subsequent alternations to the previous three steps. To isolate variables, this thesis created rules or guidelines whenever possible and openly communicated them. These rules not only guided the processes but also facilitated authorship. Instead of a random generation of excerpts or an entirely automated procedure, the designer remains involved in the entire process—strategically collecting, editing, and organizing contemporary sources to architecturally reflect contemporary conceptions of space. Thus, with this proposed methodology, the designer can design between mediums—hybridizing graphic representation with text and narration to create architectural scene. Throughout the design process, the designer can continually oscillate between these tools at their disposal, not in a precise, organized manner, but rather in an intuitive, non-linear fashion.



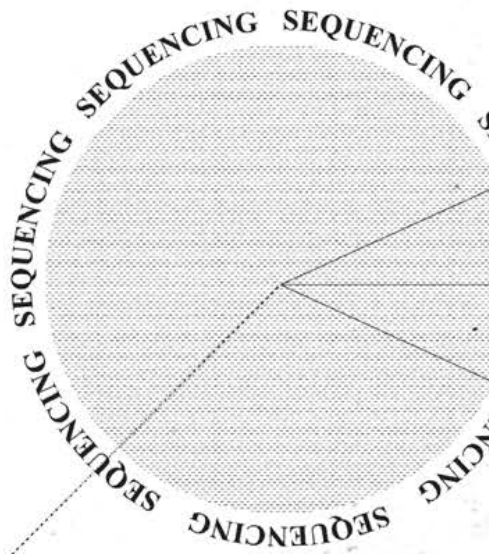
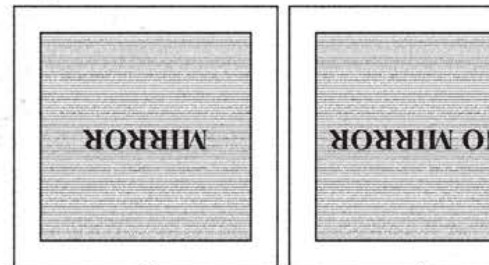
CATEGORIZATION



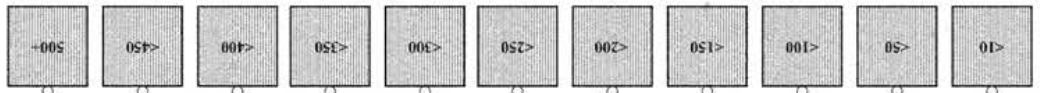
CATEGORIZATION



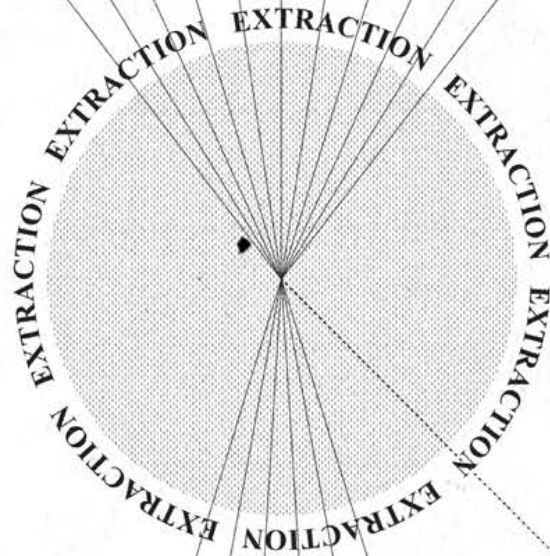
MIRROR



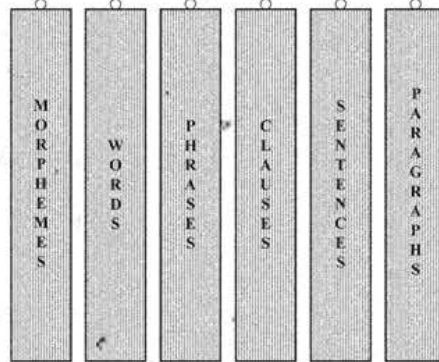
A
L
I
L
N
A
U
O



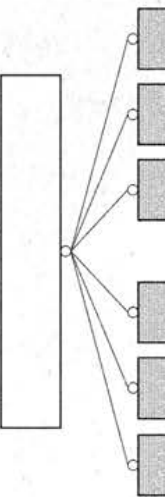
A
L
I
L
N
A
U
O

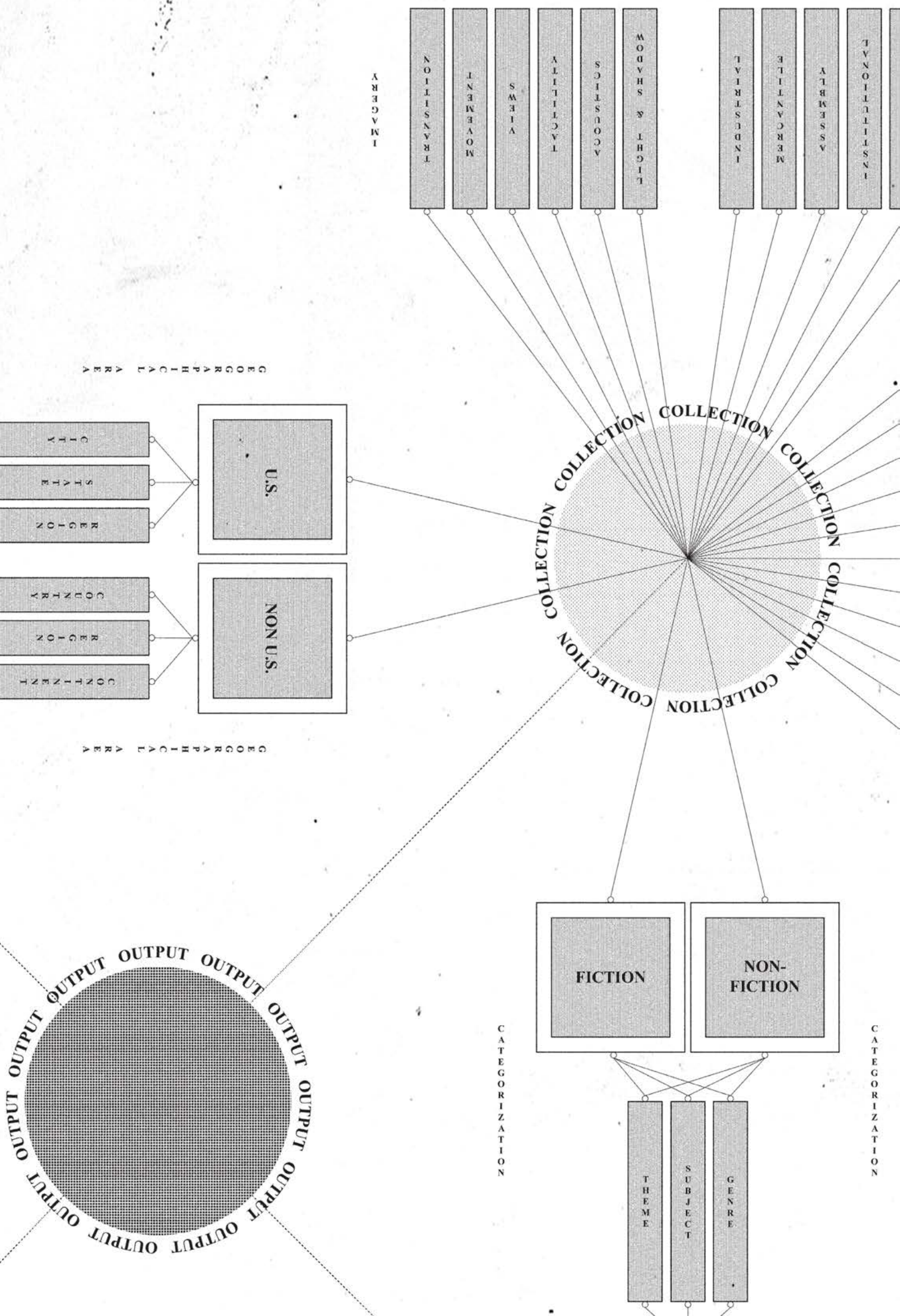


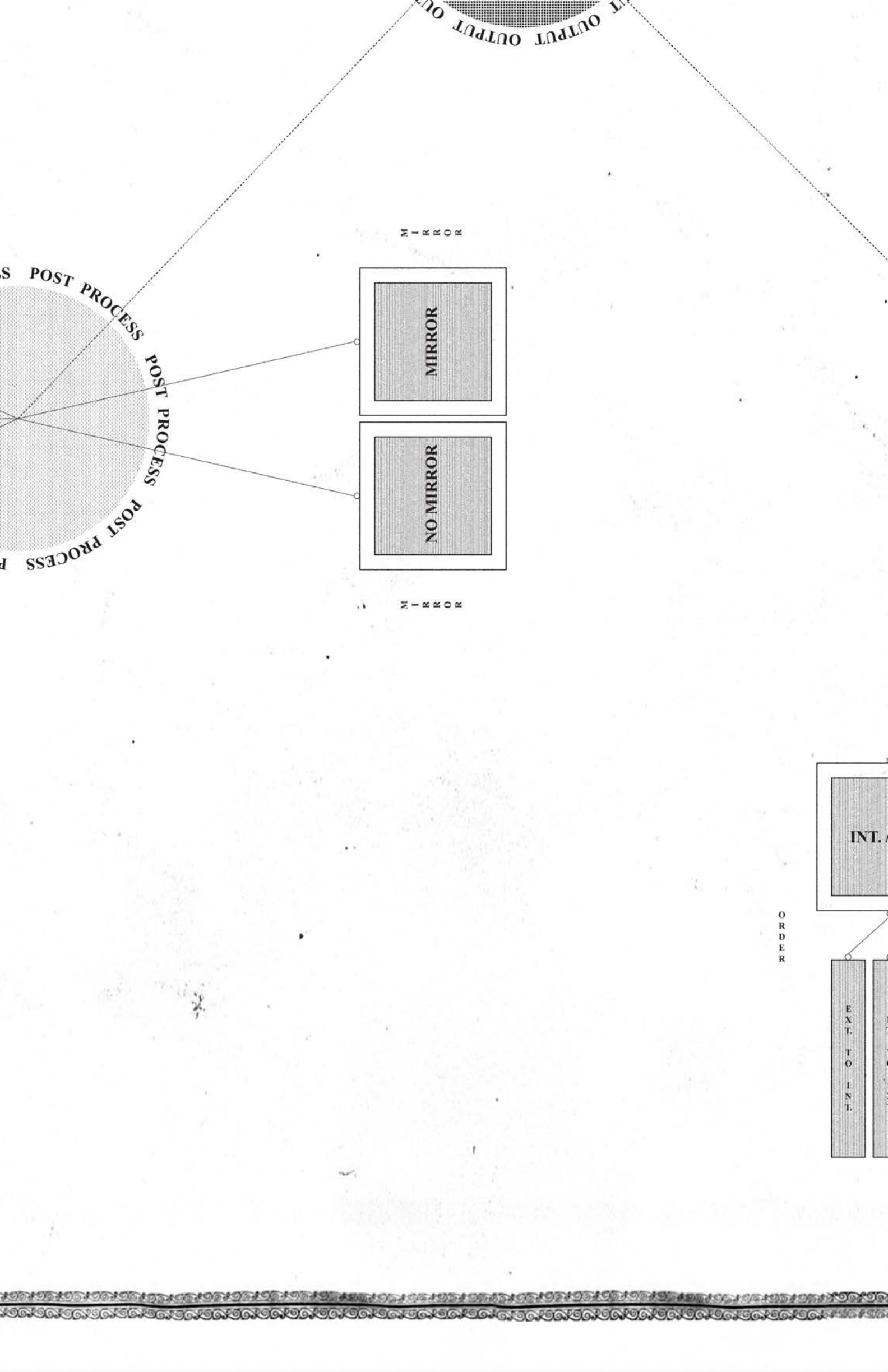
S
E
M
I
O
T
I
C
S



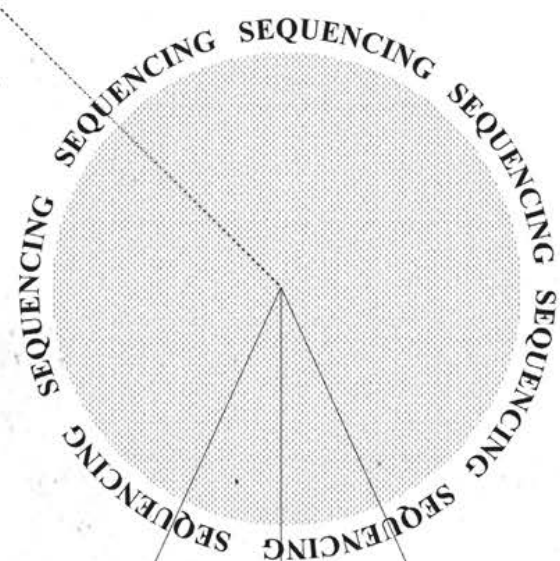
S
E
M
I
O
T
I
C
S







M
E
S
E
C
T
R
E



EXT.

SCALE

TIME
OF DAY

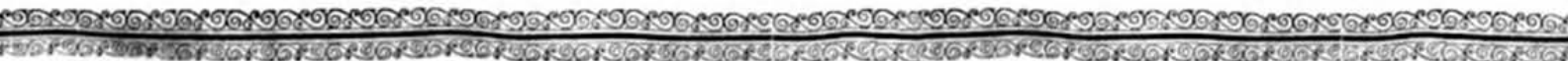
INT.
TO
EXT.
ALTERNATE

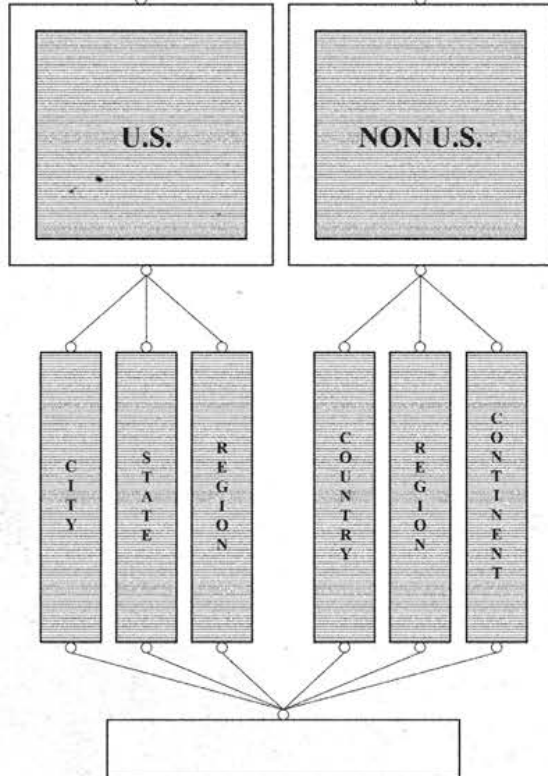
SCALE
ASCENDING
SCALE
DESCENDING
ALTERNATE

DAY
ASCENDING
DAY
DESCENDING
ALTERNATE

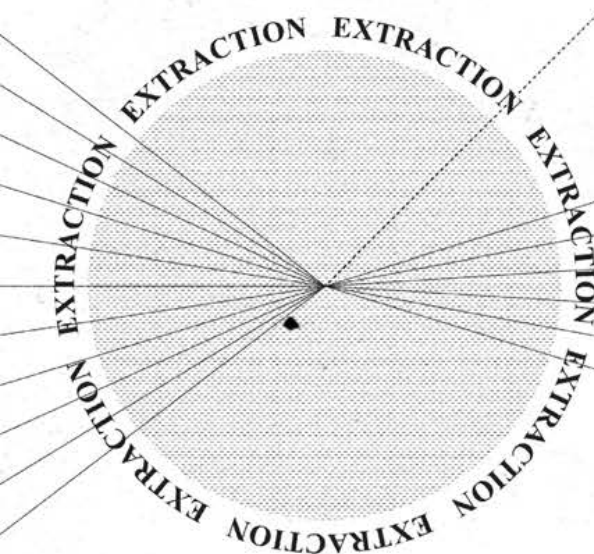
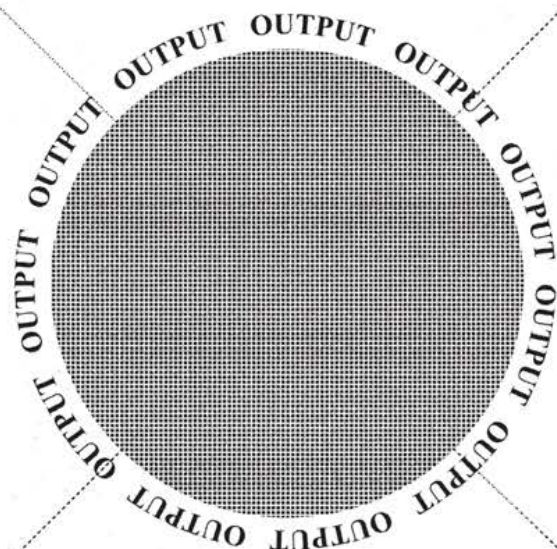
O
R
D
E
R

S E Q U E N C I N G





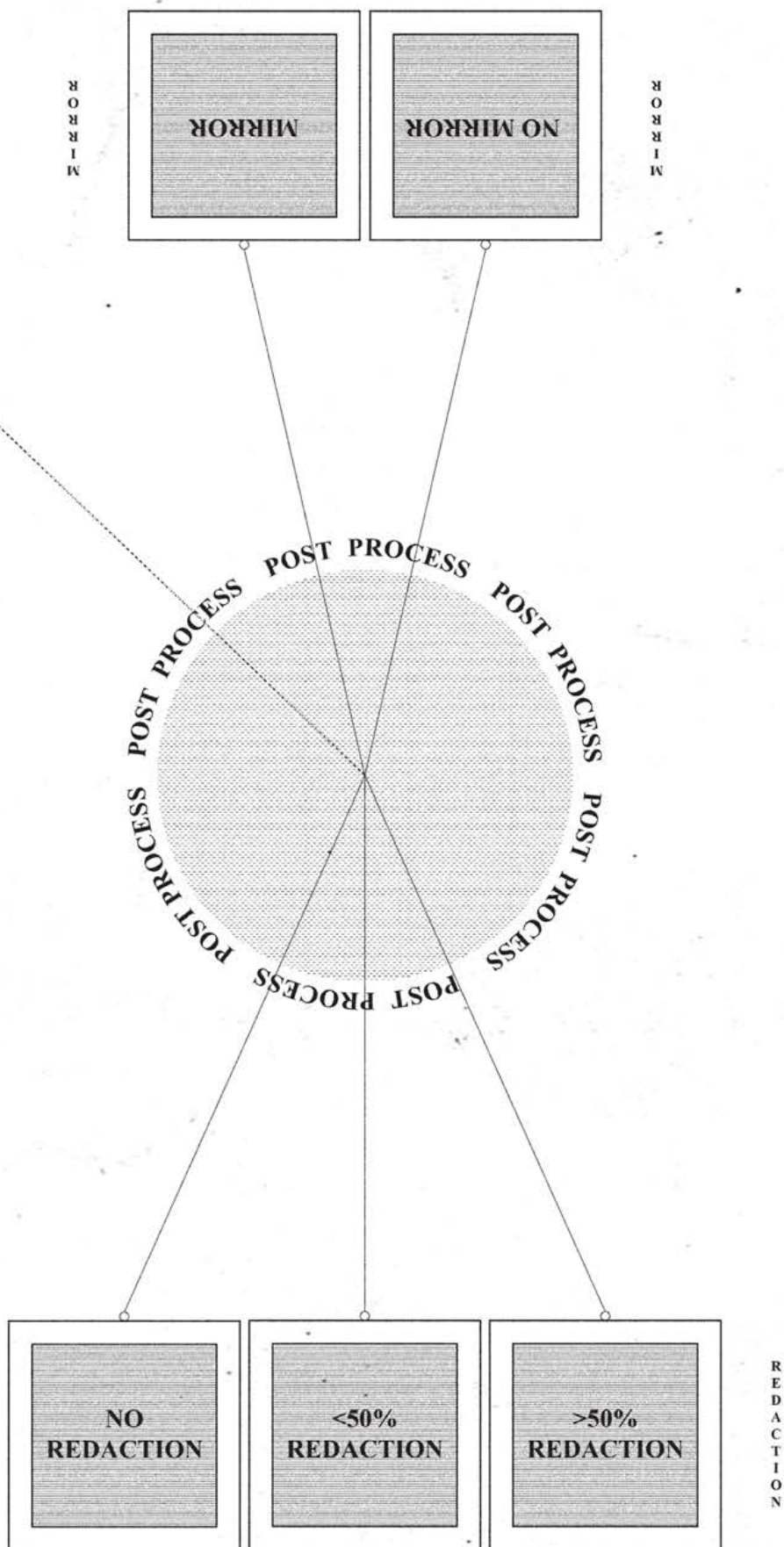
G E O G R A P H I C A L
A R E A

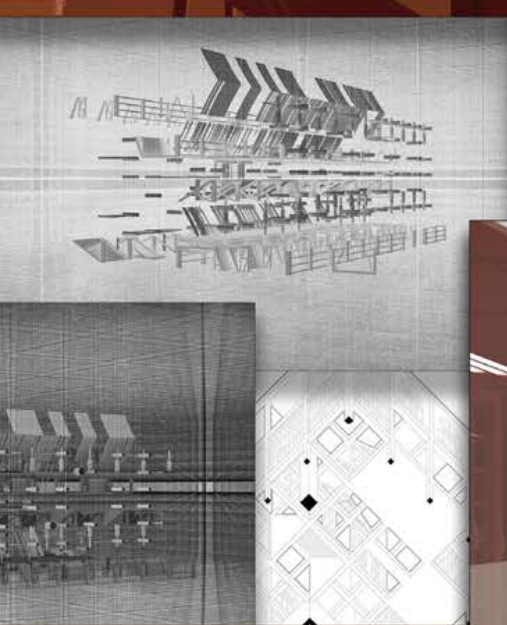


S E M I O T I C S

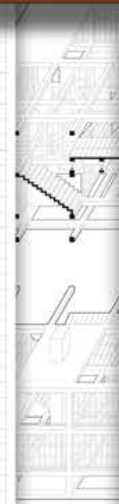
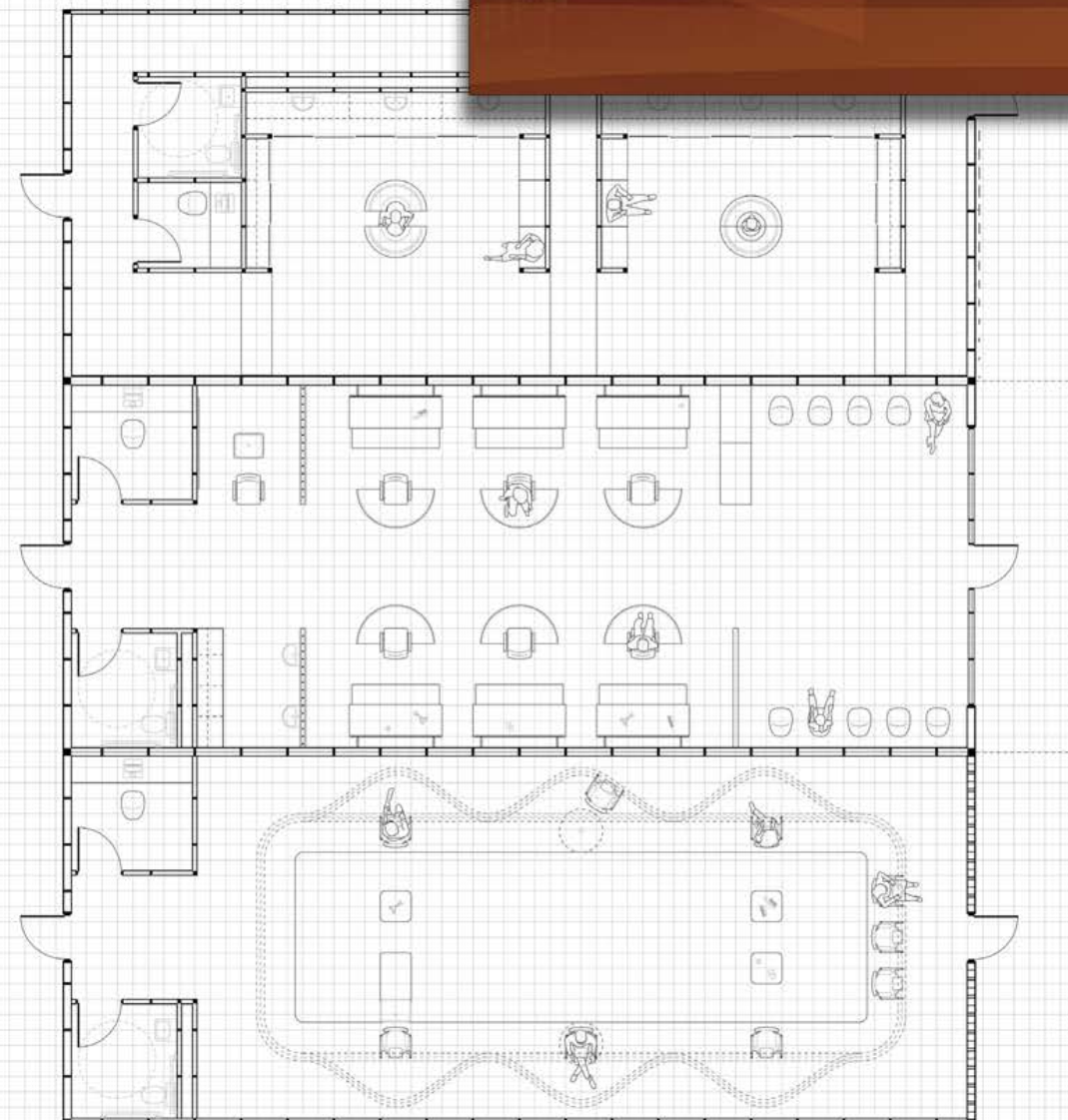


S E M I O T I C S





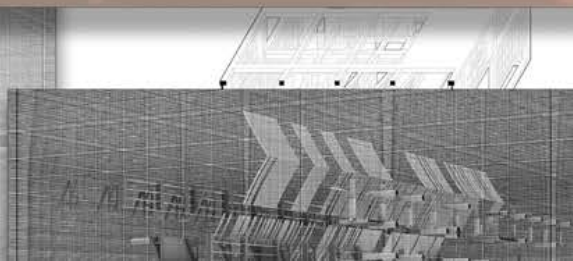
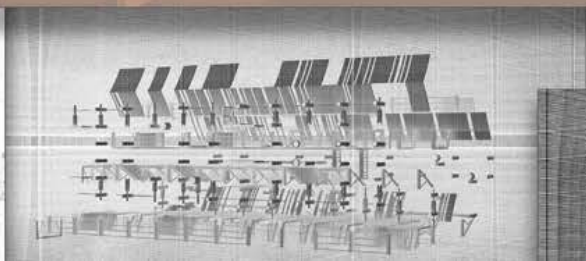
...an ingenious apparatus, by which they saved
 time and increased the capacity of the plant
 (shop)...⁴
 ...an economical arrangement...⁵
 ... (which) fixed the price they would pay for the
 beef (service)...⁶
 ...for there were several hanging in each line,
 and one was always ready...⁷
 ... (the system) reduce(d) the time...⁸
 ... (completing) the same work in a shorter time
 (period)...⁹



...in the same
 ...they had a
 ...others, old
 ...same sort of
 ...an ingenious
 time and in
 (shop)...⁴
 ...an economi
 ... (which) fix
 beef (servi
 ...for there w
 and one we
 ... (the system
 ... (completing
 (period)...⁸
 ...it was a re
 ...working fi
 ...in the mea
 ...there were
 ...it was the
 ...at the same
 ... (or) in exa
 ...and there
 ...the line alw
 ...at the same

1. Upton Sinclair, *The Jungle*
2. Upton Sinclair, *The Jungle*
3. Upton Sinclair, *The Jungle*
4. Upton Sinclair, *The Jungle*
5. Upton Sinclair, *The Jungle*
6. Upton Sinclair, *The Jungle*
7. Upton Sinclair, *The Jungle*
8. Upton Sinclair, *The Jungle*
9. Upton Sinclair, *The Jungle*
10. Upton Sinclair, *The Jungle*
11. Upton Sinclair, *The Jungle*
12. Upton Sinclair, *The Jungle*
13. Upton Sinclair, *The Jungle*
14. Upton Sinclair, *The Jungle*
15. Upton Sinclair, *The Jungle*
16. Upton Sinclair, *The Jungle*
17. Upton Sinclair, *The Jungle*
18. Upton Sinclair, *The Jungle*
19. Upton Sinclair, *The Jungle*

United States	Upton Sinclair	1920: 111
United States	Upton Sinclair	1920: 148
United States	Upton Sinclair	1920: 288
United States	Upton Sinclair	1920: 41
United States	Upton Sinclair	1920: 33
United States	Upton Sinclair	1920: 171
United States	Upton Sinclair	1920: 45
United States	Upton Sinclair	1920: 190
United States	Upton Sinclair	1920: 139
United States	Upton Sinclair	1929: 136
United States	Upton Sinclair	1929: 168
United States	Upton Sinclair	1918: 572
United States	Upton Sinclair	1918: 92
United States	Upton Sinclair	1920: 14
United States	Upton Sinclair	1920: 344
United States	Upton Sinclair	1920: 37
United States	Upton Sinclair	1920: 131
United States	Upton Sinclair	1920: 23
United States	Upton Sinclair	1920: 83



STUDIES

~~HOME~~

An Architectural Study

~~The house is much smaller than a palace, smaller too than many others of its type, yet much larger than most people today would recognize as a home.¹ This was the one house left standing.² It could represent plenty of things but it also is nothing more than itself, a house—albeit a pretty weird house.³ The house stood alone in a city of rubble and ashes.⁴ Behind the house there appeared to be a garden, which undoubtedly had once been extensive, but was now infringed upon by other enclosures, or shut in by habitations and outbuildings that stood on another street.⁵ The house does not occupy the whole width of the garden.⁶ Behind the house the hills were piled in great pressing masses, flooded with summer green now, rich, and still.⁷ The slope of the terrain, more pronounced starting from the courtyard, causes the central portion of the veranda (which runs along the front of the house on the south) to stand at least six feet above the garden.⁸ The principal entrance, which had almost the breadth of a church-door, was in the angle between the two front gables, and was covered by an open porch, with benches beneath its shelter.⁹ The door is also framed by a wooden molding and topped by a flattened triangular pediment.¹⁰ The entire west face of the house was black, save for five places.¹¹~~

1. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

2. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

3. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 361.

4. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

5. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 43.

6. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

7. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 22.

8. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

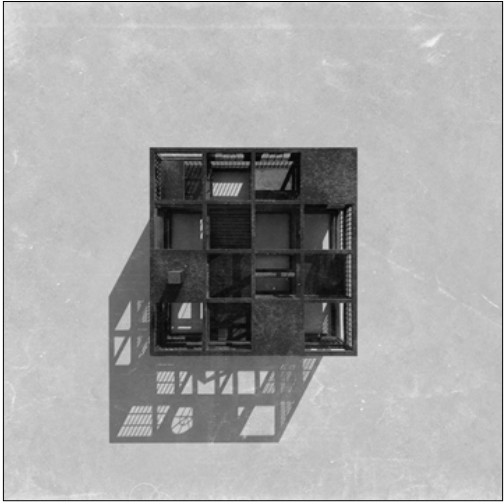
9. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

10. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

11. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 2.

HOME studies I-III contain phrases borrowed from existing literature which ordinarily would never be juxtaposed with one another. Within these passages, sections are redacted and reordered so that no two sentences from the same source are left next to each other. Each study is differentiated by the amount of redaction—testing how varying amounts of omission influence control on the final output.

BUILDING SCENE



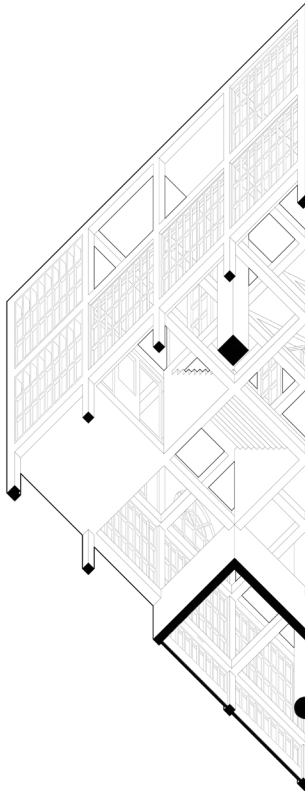
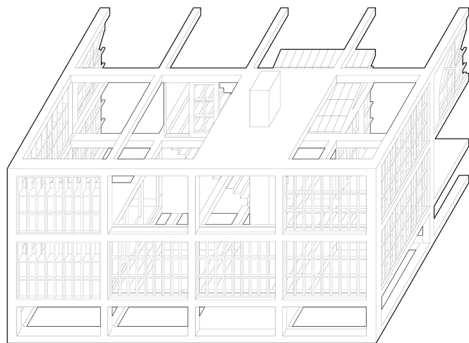
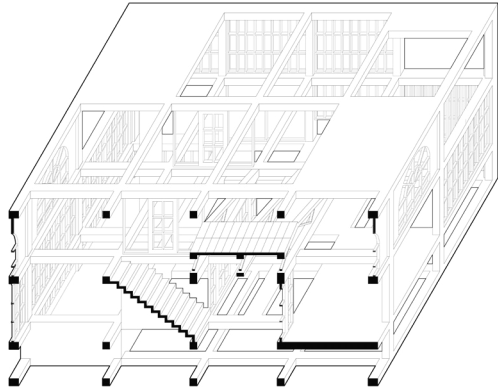
HOME II Model Photo

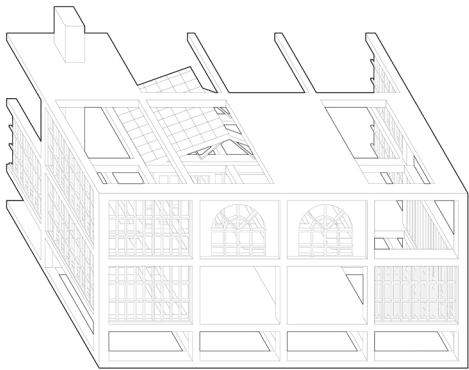
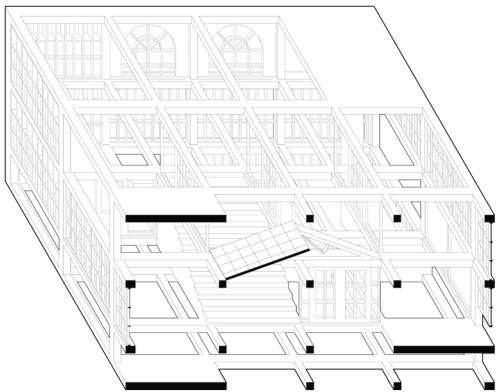
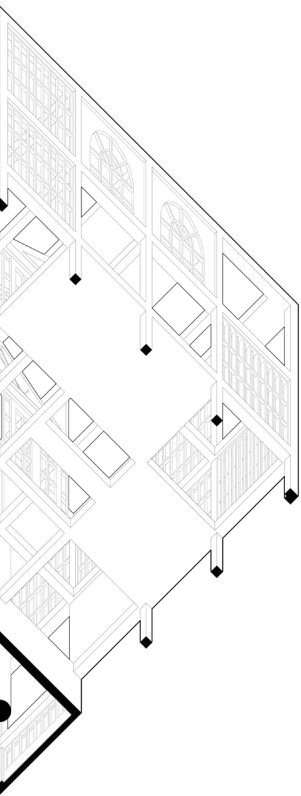


HOME II Model Photo

OBJECTNESS

In modeling HOME II, descriptive imagery from the house was translated and distilled to a series of elements in relationship to one another. This representational study revealed the inherent objectness associated with a physical model; while a physical model inherently represents form, a digital grid has no boundary, so instead of an object, the grid appears as a framework for scenes or spatial experiences—thereby challenging preconceptions of form.





The kitchen was galley style, with old metal cabinets that were rusted through in places.¹ In the middle of the back wall were a pair of doors leading to a small balcony.² The parlor was carpeted by two enormous, wine red Persian rugs.³

The parlor was carpeted by two enormous, wine red Persian rugs.³ In the middle of the back wall were a pair of doors leading to a small balcony.² The kitchen was galley style, with old metal cabinets that were rusted through in places.¹

1. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.
2. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.
3. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

CONTEXTUALIZATION

HOME studies IV-VII explored the intentional contextualization or sequencing of excerpts—starting from site, building exterior, and building interior—reversing the order, and then alternating back and forth. These studies revealed how the excerpt's context directly affected its meaning.

HOME XI

An Architectural Study

*

It was a ~~big~~-low-roofed, oak-beamed place, with cream-washed walls and diamond-paned windows, ~~blue-curtained~~.¹ Outside ~~the garden was sparkling in the~~ afternoon sun.² ~~There~~ was a ~~dark overcast~~ in the west.³ Through the gaping roof and tottering outside wall, ~~fantastically, unimaginably,~~ sunshine was pouring in through the veils of thickly falling dust.⁴ At the back of the house, ~~big-French~~ windows opened onto a paved terrace.⁵ The windows were like squares of wet ink, dark and shining.⁶ There was ~~no~~-light in the hall.⁷ The sun ~~had~~ sunk down behind the house ~~and they~~ ~~were in the shadow~~.⁸ ~~There were dark shadows under the eaves.~~⁹ The porch was dark!¹⁰ ~~No genteel net was stretched across the~~ windowpane, ~~no~~ cream casement cloth hung at its sides.¹¹ ~~The moon was rising, and ghostly~~ rays of light filtered through ~~gaps in the foliage overhead~~.¹² ~~The red leather screen still hid the interior, which seemed to be very dimly lit.~~¹³ The light stayed there, ~~shining vividly, for a wind had come up, blowing the moon behind a cloud, and casting a shadow over the rest of the house.~~¹⁴

*

1. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
2. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
3. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 53.
4. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.
5. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
6. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 160.
7. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 216.
8. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
9. Agatha Christie, *Peril at End House* (New York: Dodd Mead and Company, 1932), NP.
10. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
11. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.
12. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 137.
13. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
14. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

FOCUSED STUDIES

HOME studies VIII-XI sourced fewer excerpts to test how varying quantities of extracted material influenced the output. This series of studies differentiated itself from the others in that it began with intention, meaning the rules were crafted to shape a home highly concerned with light and shadow. To focus these studies, a library of search terms was created which comprised of architectural features, qualities of light, and varying times throughout the day, and each sampled excerpt contained at least one key word.

SOUND
An Architectural Study

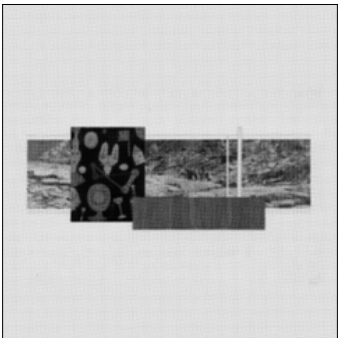
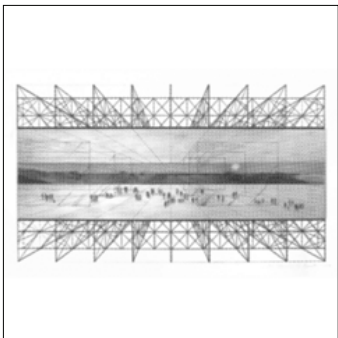
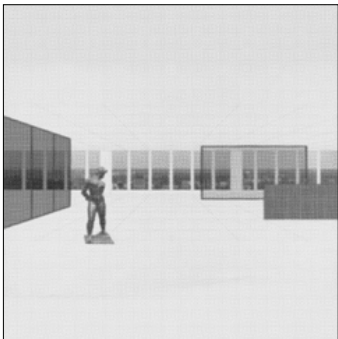
Search Terms

Absorb, Acoustic, Ambient, Amplify, Articulation, Audible, Audio, Auditory, Barrier, Blare, Blast, Blew, Boom, Buzz, Chirp, Creak, Dampen, Deaf, Decibel, Diffusion, Ear, Echo, Frequency, Harmony, Heard, Hertz, Howl, Hum, Hush, Inaudible, Level, Listen, Loud, Mask, Muffled, Music, Mute, Noise, Pitch, Quiet, Rain, Resonance, Resonant, Resound, Reverberate, Ring, Rustle, Screech, Shrill, Silence, Silent, Sing, Soft, Sound, Steps, Thud, Transmission, Transmit, Vibrate, Vocal, Voice, Volume, Whisper, Wind

Carpet, Ceiling, Corridor, Curtain, Door, Hall, Floor, Furniture, Railing, Roof, Room, Shaft, Stairs, Surface, Tile, Walls, Window

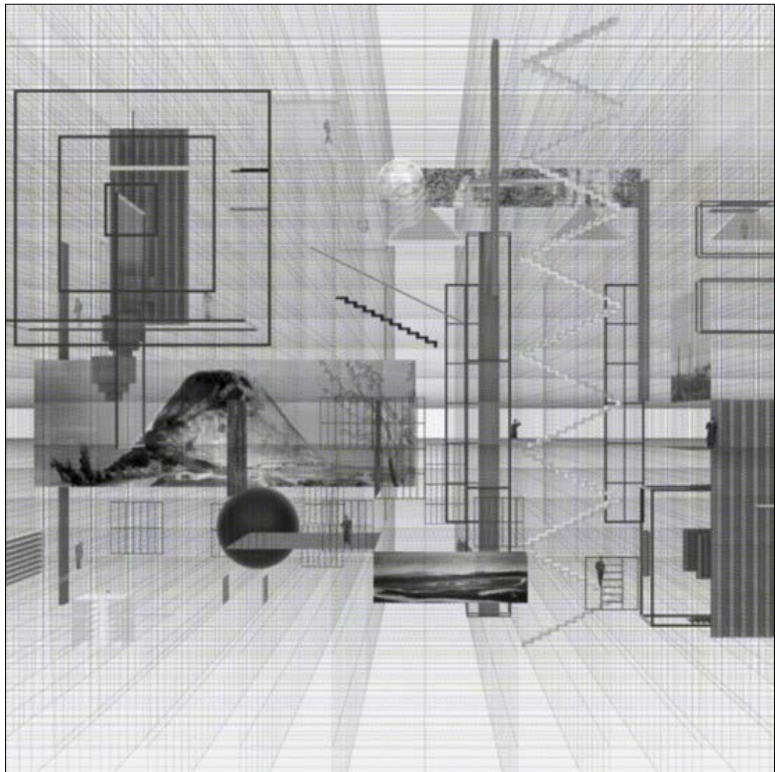
SOUND studies I-II similarly began with a library of search terms which comprised of architectural features and qualities of sound, and each sampled excerpt contained at least one of these key words. This study showed that while each excerpt remained unneutral, meaning that it carried some connotation from its original context, the shorter excerpts—consisting of phrases of 3-20 words each—lost much more of its intended, original value. Additionally, these studies revealed how sequencing each excerpt as loose phrases, rather than syntactically coherent sentences, offered an increasing amount of design freedom in crafting scene.

BUILDING SCENE



In graphically representing scenes, collage techniques from Archizoom's No Stop City and Mies Van Der Rohe's Georg Schäfer Museum and his Resor House Project were chosen for their deemphasis on building form.

SOUND I

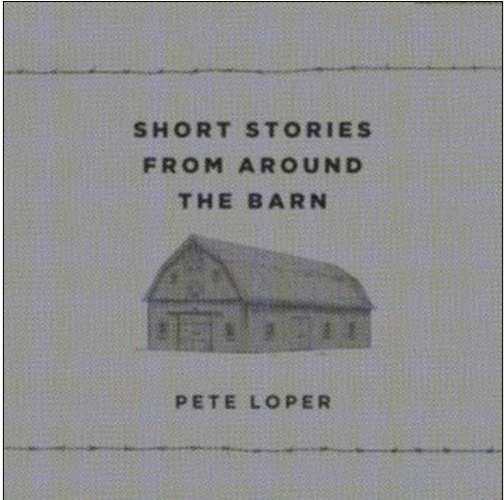


Methodology + The Scene

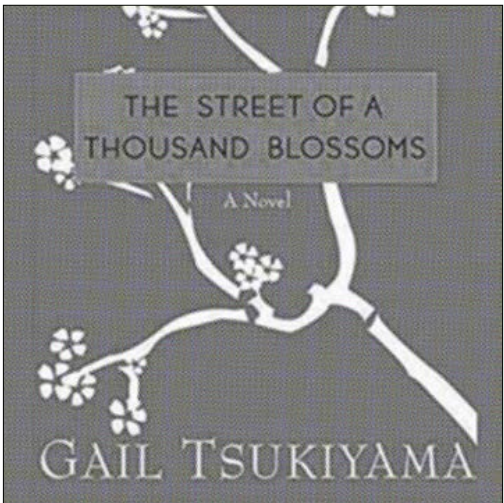
Methodology + The Scene

I ANNOS

Translating SOUND I established how a scene's ambiguity could be systematized and controlled within the processes of collection, extraction, sequencing, and post-processing. By documenting and quantifying each scene's location, quantity, form, dimension, and materiality, the designer could objectively control the quantity and area of ambiguity.



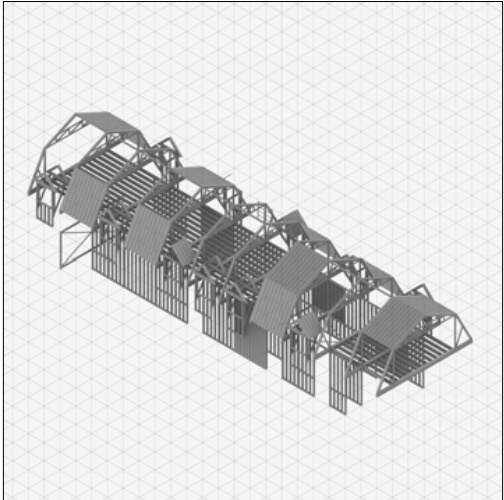
PETE LOPER



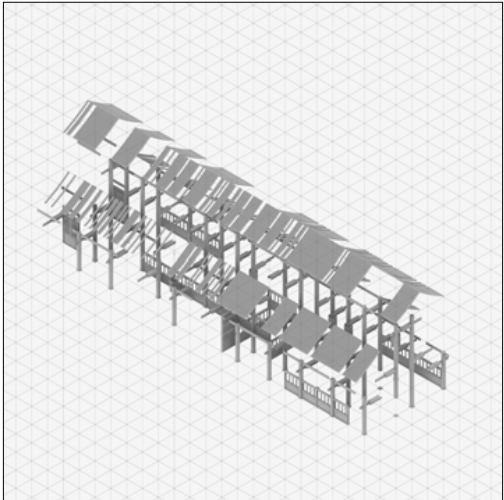
GAIL TSUKIYAMA

To explicitly produce an architecture unreachable with current tools, the mashup studies began with a search for tension between two radically different types of architecture by looking at dissimilar cultures and contexts. And so, contemporary pieces of literature were selected for their depiction of everyday life in an urban, eastern culture and a rural, western culture. This led to two pieces of literature—each describing a central piece architecture instrumental to the setting. The first piece, *Short Stories from Around the Barn* by Pete Loper, was originally published in 2019 but portrays Loper's experience of agrarian farm life in Alabama during the 20th Century. *The Street of a Thousand Blossoms* by Gail Tsukuyomi is also a fictional novel, set in Japan during the late 1930s, and was originally published in 2007. This story is strongly rooted in tradition and follows two orphan brothers growing up with their traditionally-minded grandparents—connecting several scenes within a traditional Japanese temple.

BUILDING SCENE



THE BARN



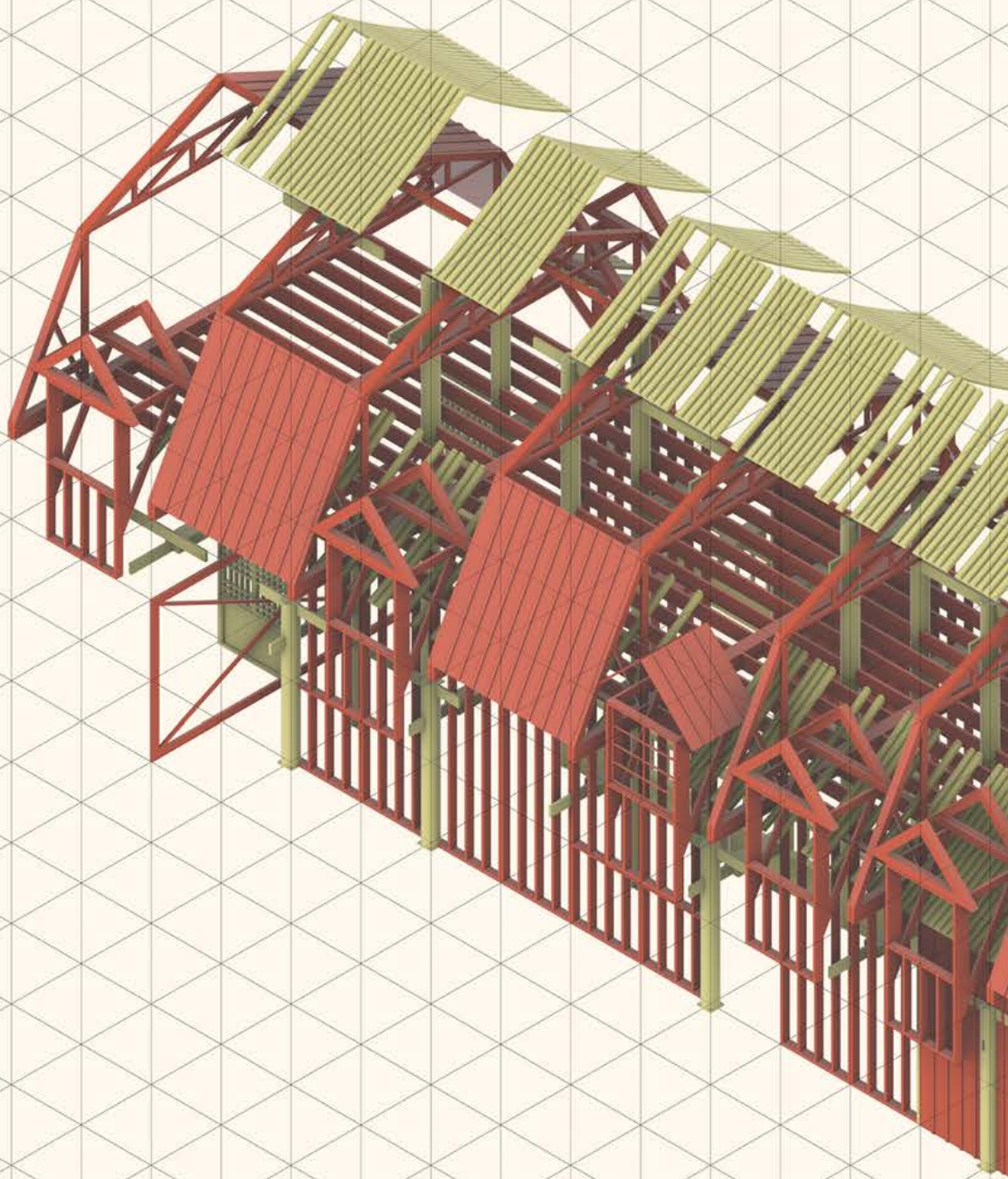
THE TEMPLE

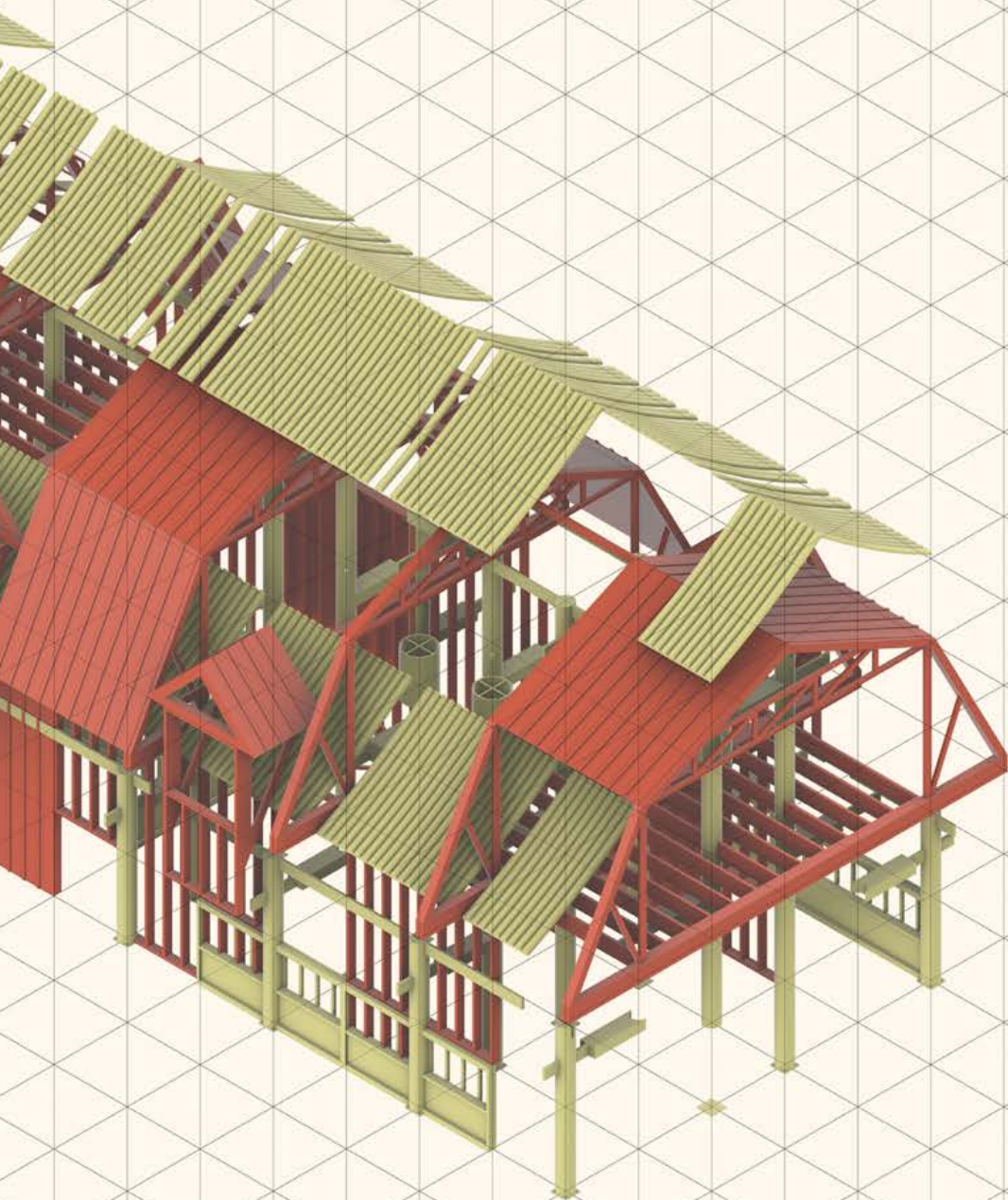
Using these two sources, a hypothesis was formed based on the program/building types depicted within the work, which is, when descriptive imagery is crossbred between scenes of a Japanese temple and a barn located in rural Alabama, an architecture will be created which explores and celebrates the tension between the two cultures.

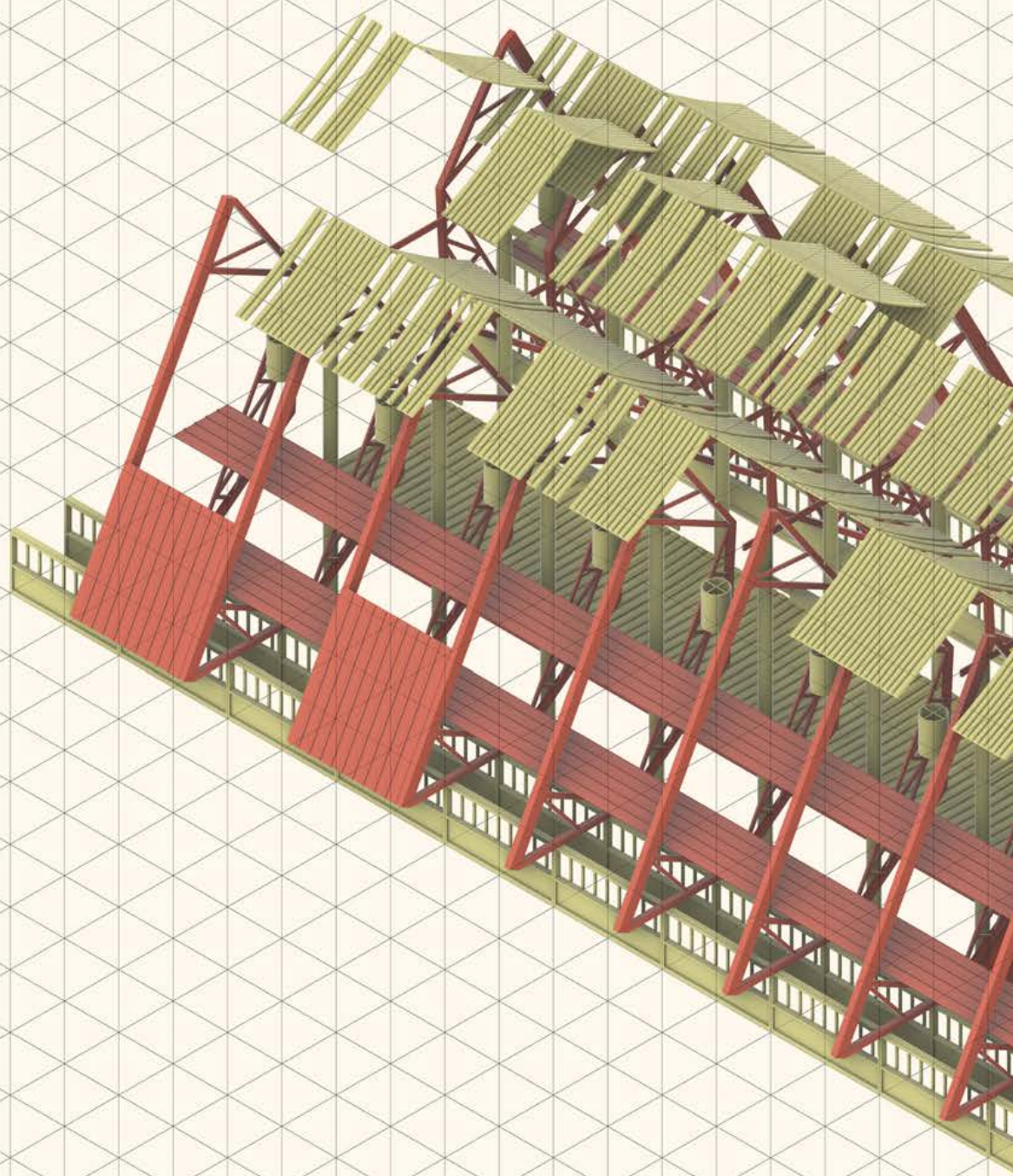
...the barn roof was...¹
...an ancient temple...²
...several pieces of wood and...³
...in Buddhist prayer...⁴
...it was a huge building with a tin roof...⁵
...the same old temple that had once surrounded
the Edo castle...⁶
...a good place to be when it rained because the
tin roof made so much noise...⁷
...moved to Yanaka after surviving a big fire,
almost three hundred years ago...⁸
...the barn was always the place to be to ponder
and just get away...⁹
...moved to Yanaka for safety after the
earthquake...¹⁰
...a place to butcher a fatted calf for fresh
beef...¹¹
...where Buddhism grew and thrived...¹²
...it was where the day began and ended...¹³
...the temple withstood both disasters virtually
unscathed...¹⁴
...the barn held a lot of life's lessons like biddies
hatching, kittens being born...¹⁵
...housed the largest bronze statue...¹⁶
...the barn was always a focal point for
entertainment...¹⁷

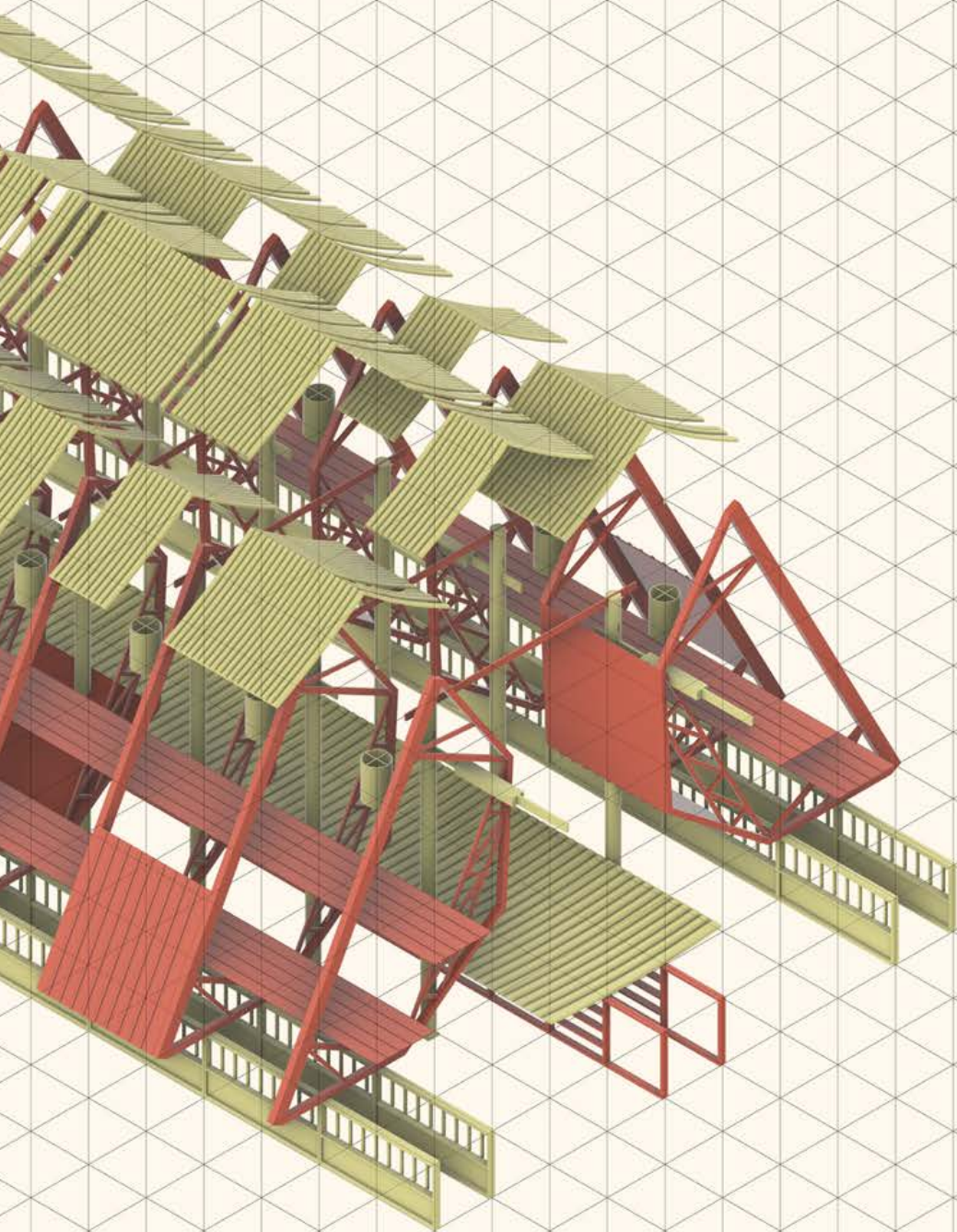
1. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.
2. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
3. Pete Loper, *Short Stories from Around the Barn: The Story Within the Bay Mare* (United States: Page Publishing Inc, 2019), NP.
4. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 113.
5. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.
6. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
7. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
8. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
9. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
10. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 136.
11. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
12. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 238.
13. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
14. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
15. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
16. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 238.
17. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

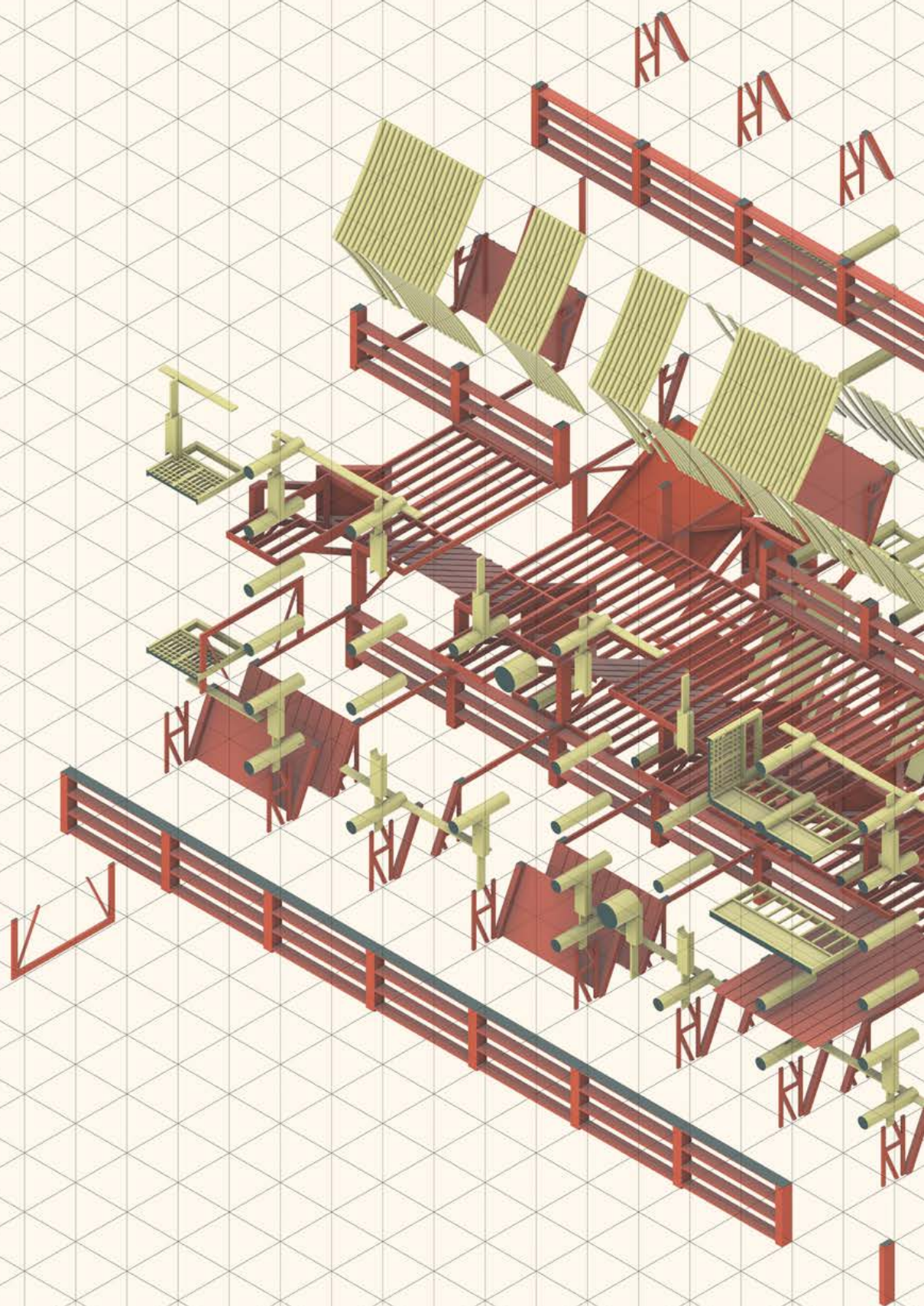
Within these stories, only fragmented phrases were extracted to maintain textural sampling, and each scene was translated into digitally modeled pieces. The next phase encompassed three mashup iterations—all with varying levels of disassociation—and with prescribed rules for each study. While the first was intended to appear as an obvious mashup, the second started to dissolve its appearance, and with the third, the particles no longer appeared separate but rather blended together.

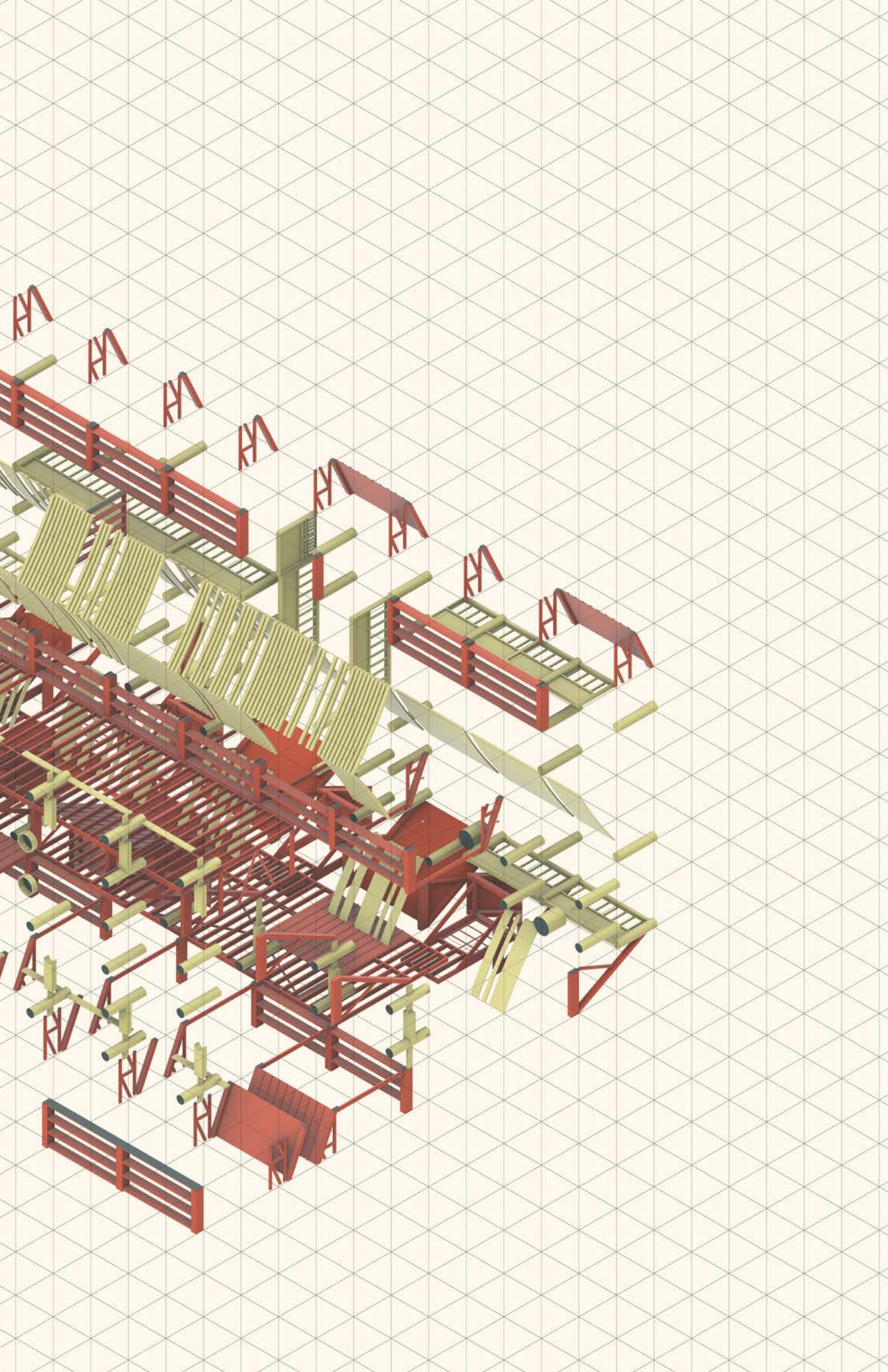




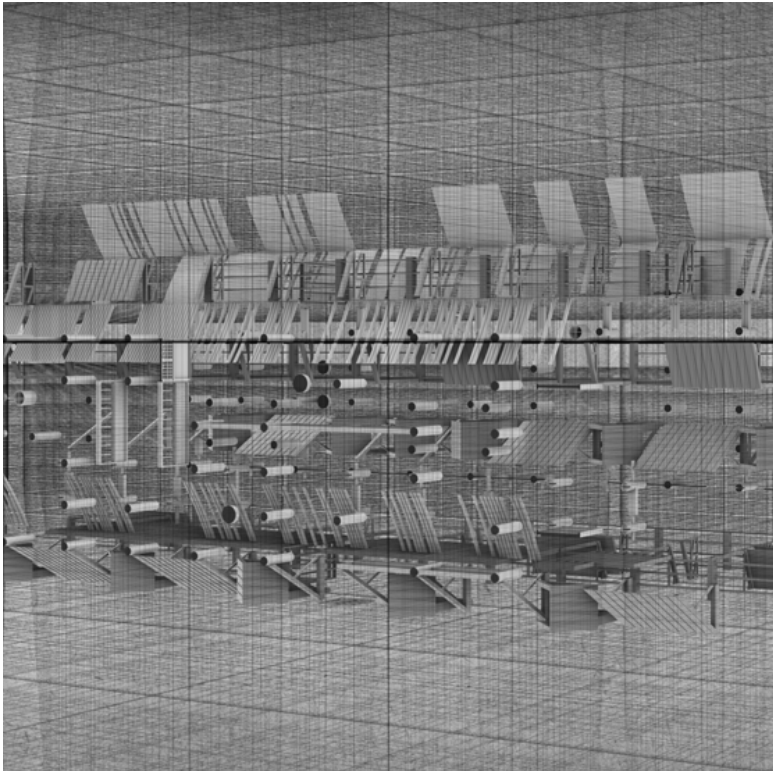








THE BARN + THE TEMPLE



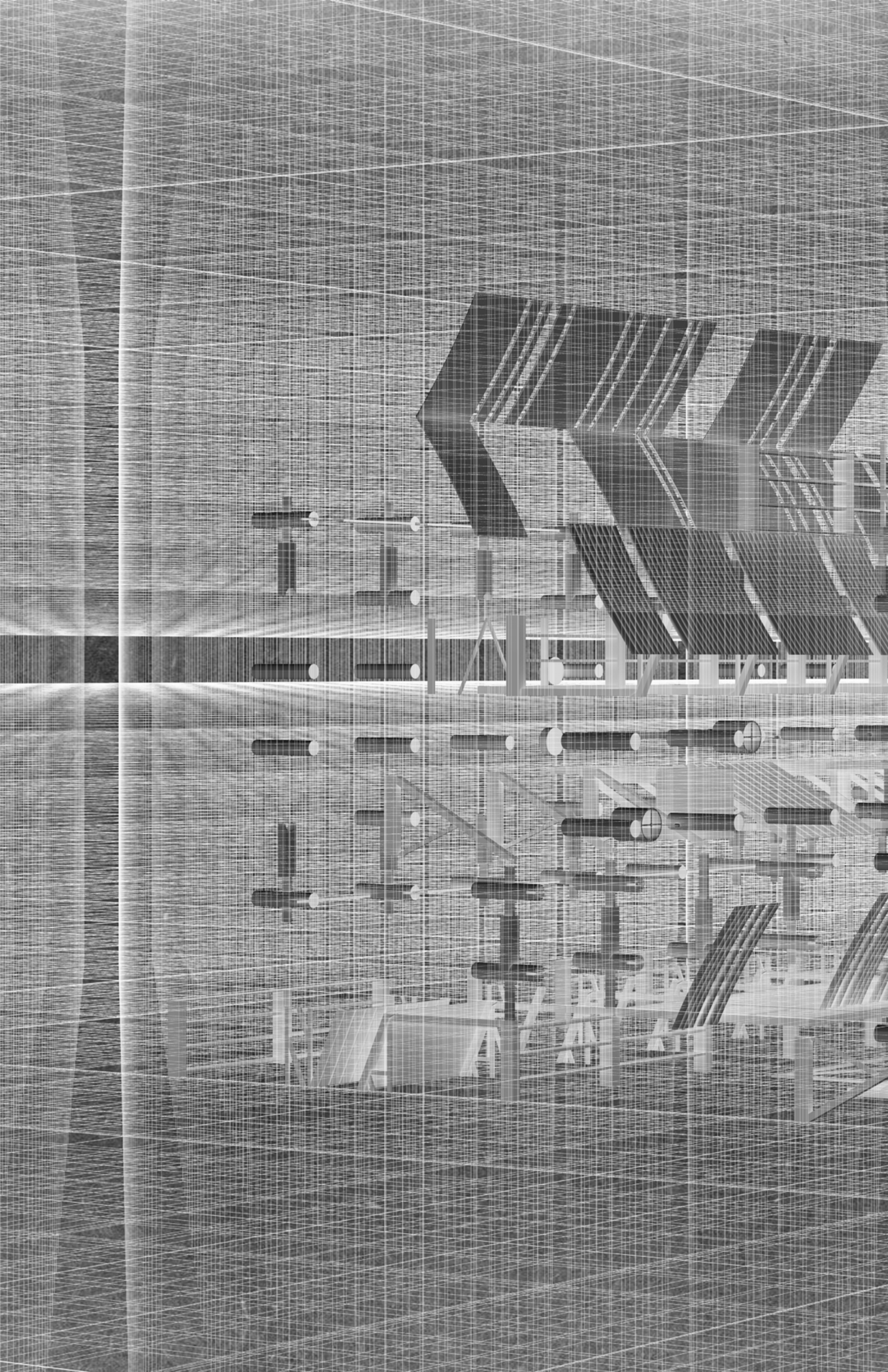
Studies

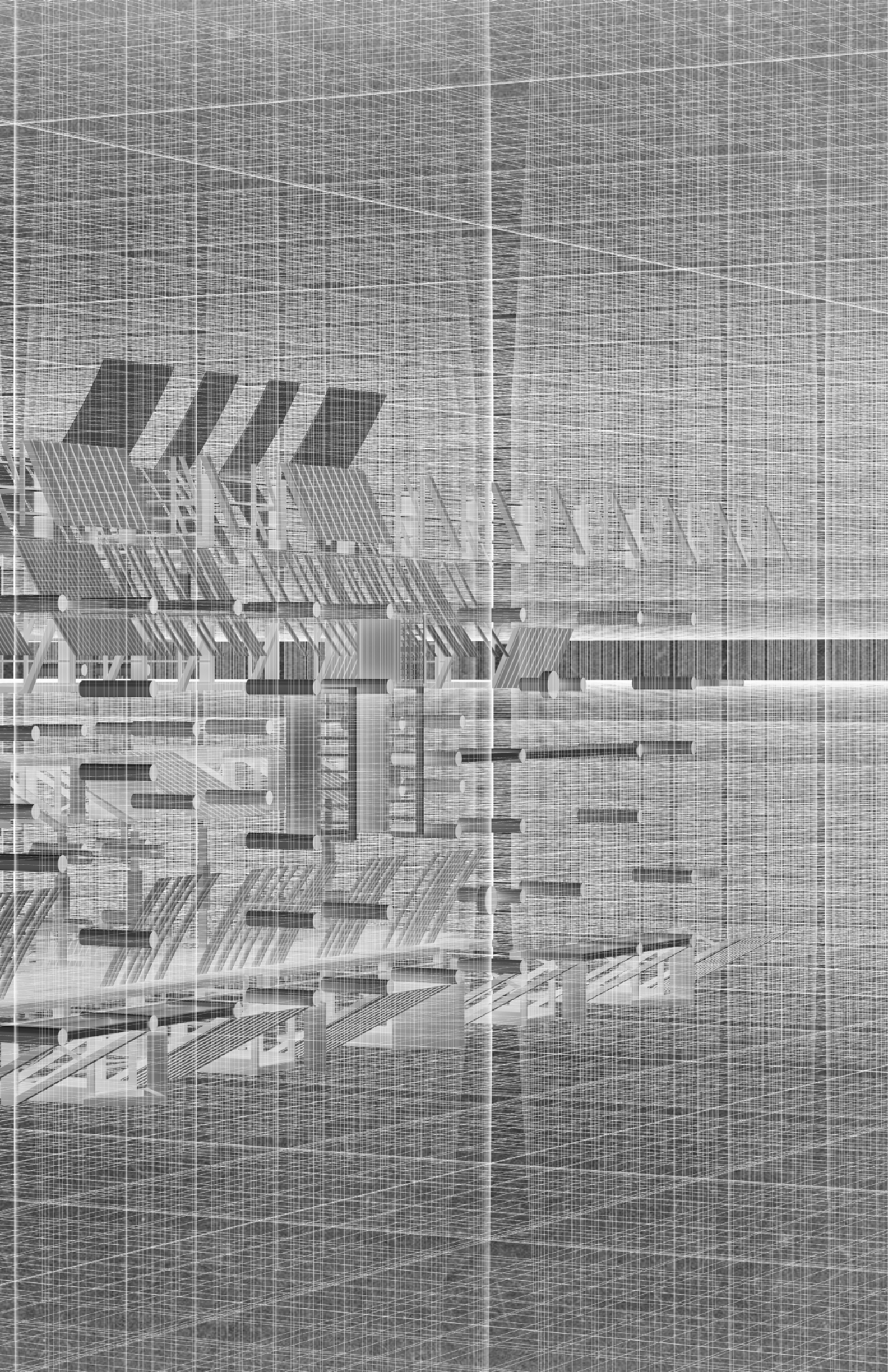
Studies

THE BARN + THE TEMPLE

ARTIFACTS

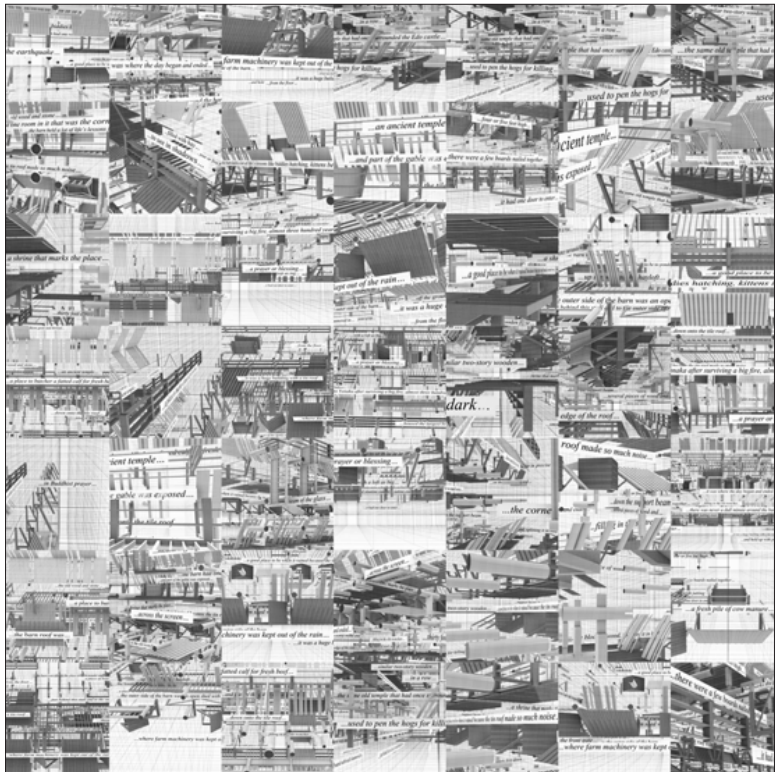
The synthetization of descriptive imagery and graphics left artifacts—fragments or shells from this intertwined process—formed by but void from the physical annotations of descriptive imagery. Consequently, these grayscale perspectives began to blur the distinction between the two models—blending together seemingly contradictory scenes into a coherent whole.





THE BARN + THE TEMPLE

Studies



Studies

THE BARN + THE TEMPLE

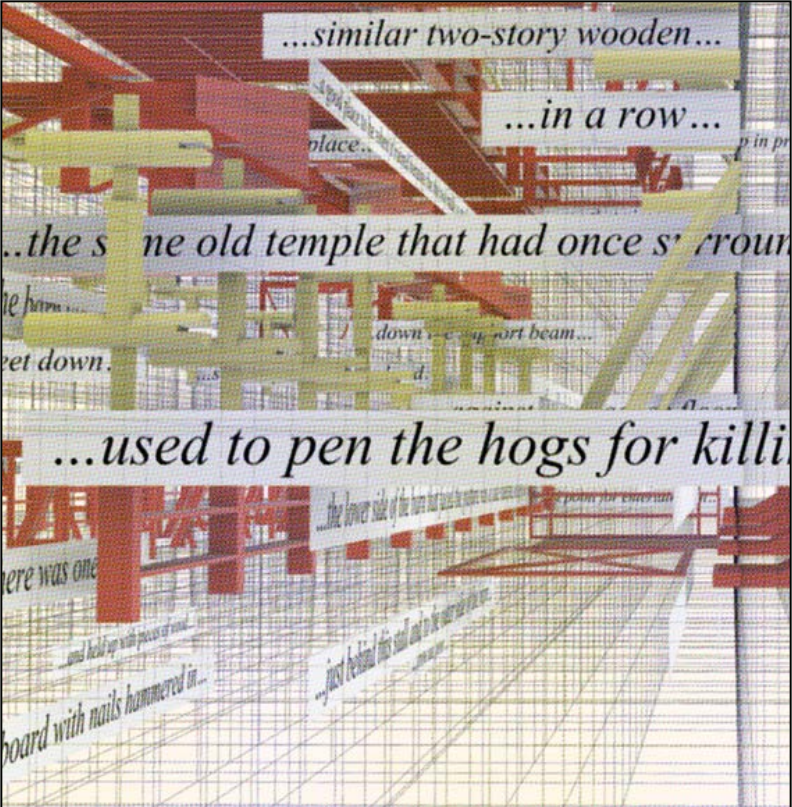
The final step within this study reintegrated and layered the descriptive imagery as visual annotations—denoting not only the visual result but also the elements of memory, culture, religion, and time associated with these two cultures. The reintegration of the descriptive imagery, therefore, provided an opportunity to expand architecture's imagination because it remained fragmented and open to interpretation. Thus, meaning was no longer conveyed solely in the graphics but rather through the synergy between text and image.



...the earthquake...

biddies h
n had one ro

...across the sc
...a good place to be w

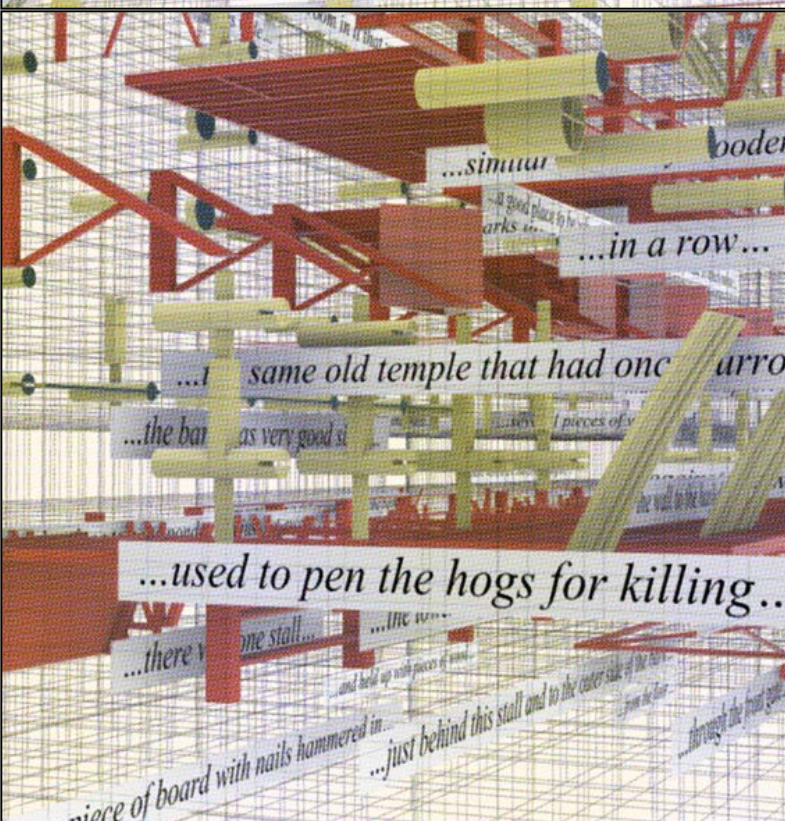


...similar two-story wooden...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...

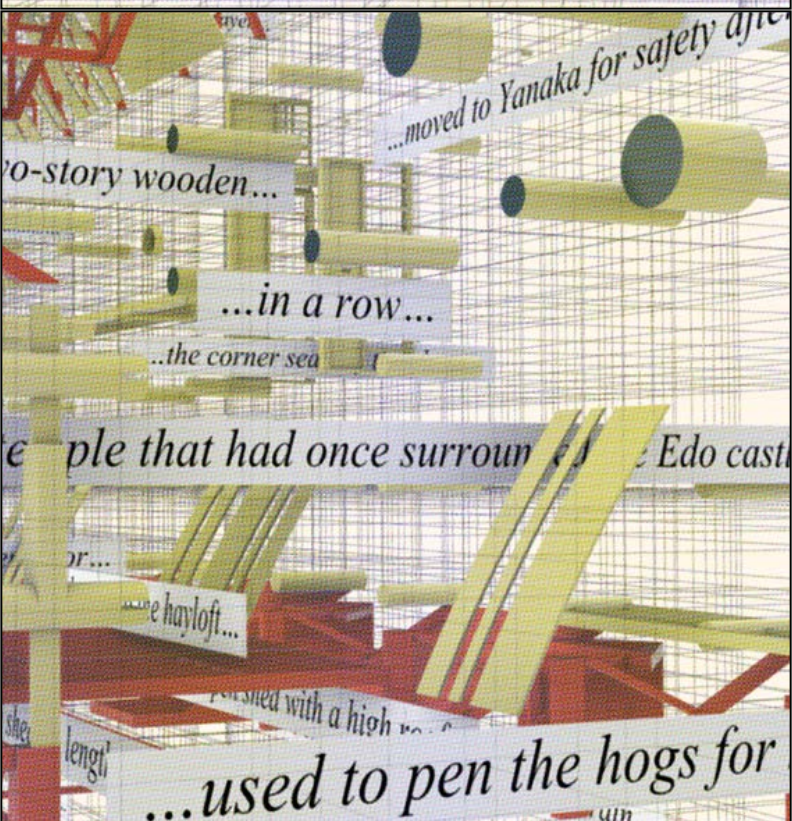


...similar...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...



...moved to Yanaka for safety after...

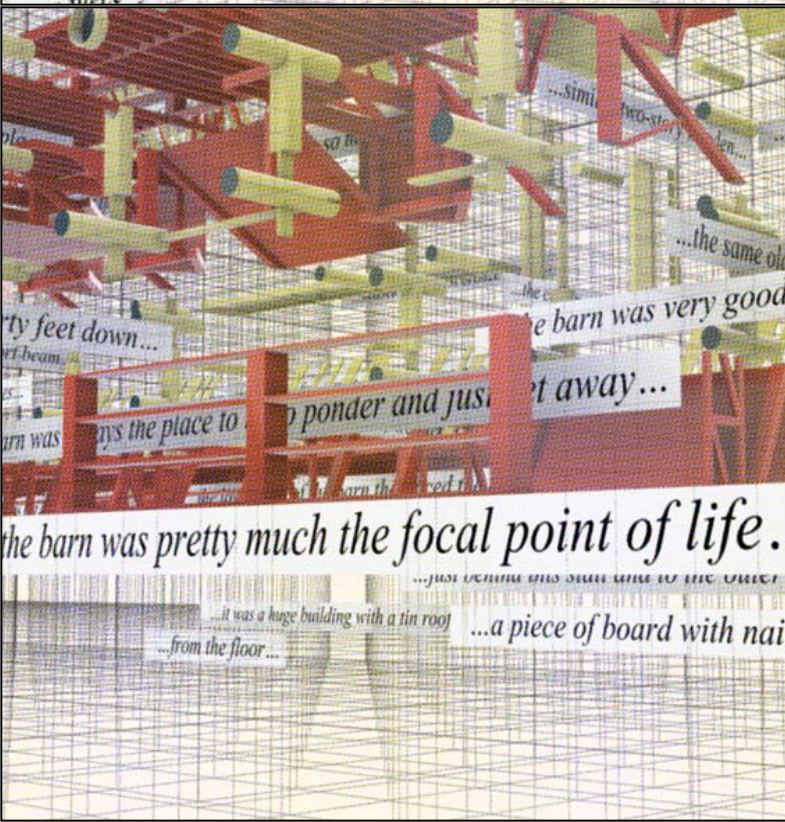
...two-story wooden...

...in a row...

...the same old temple that had once surrounded...

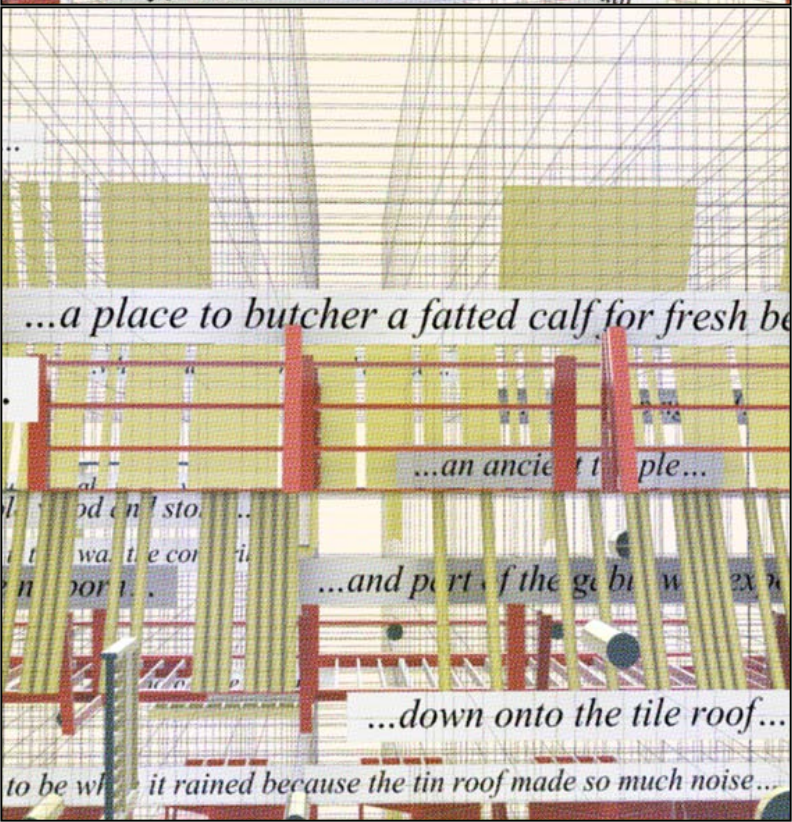
...hayloft...

...used to pen the hogs for...



the barn was pretty much the focal point of life.

...it was a huge building with a tin roof
...from the floor...



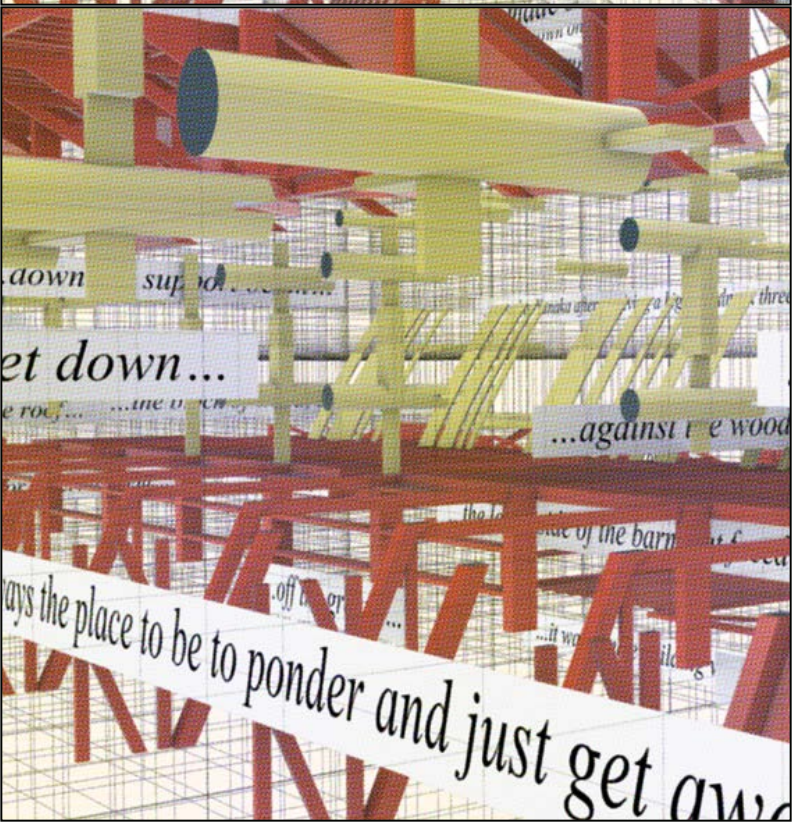
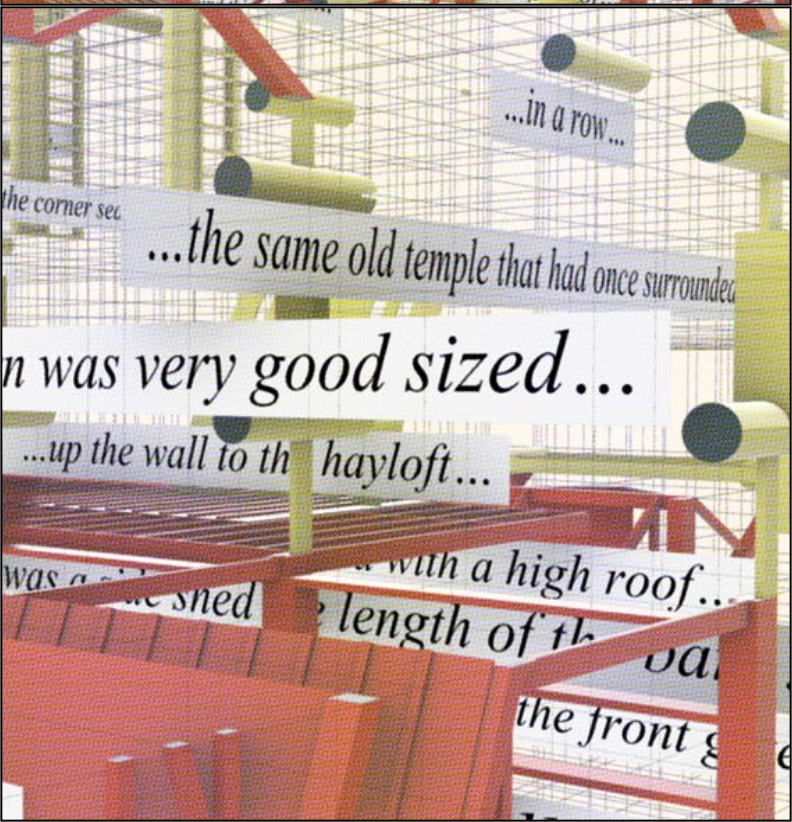
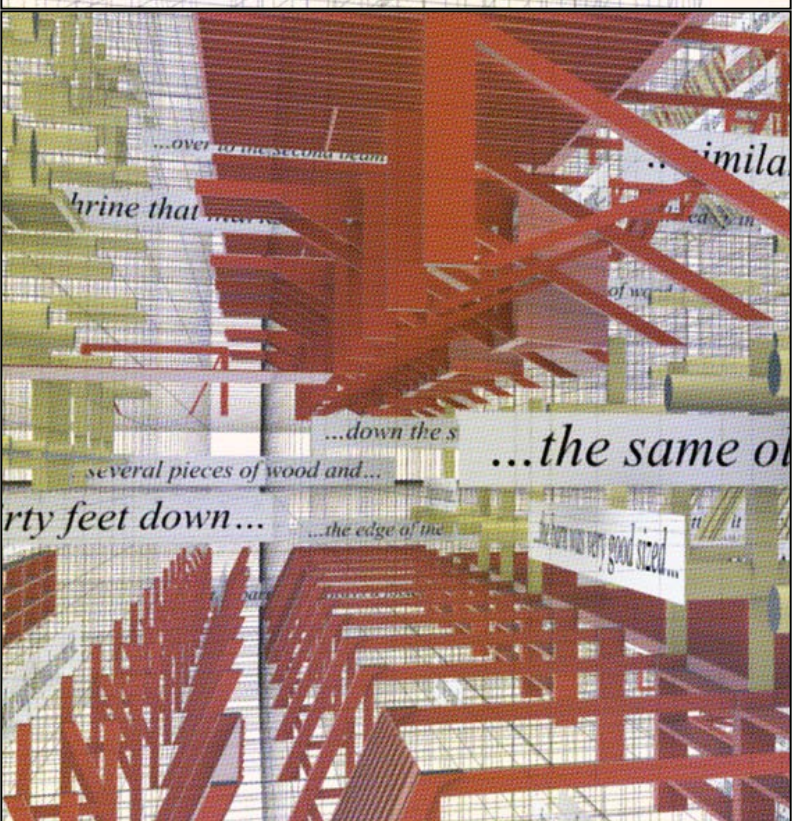
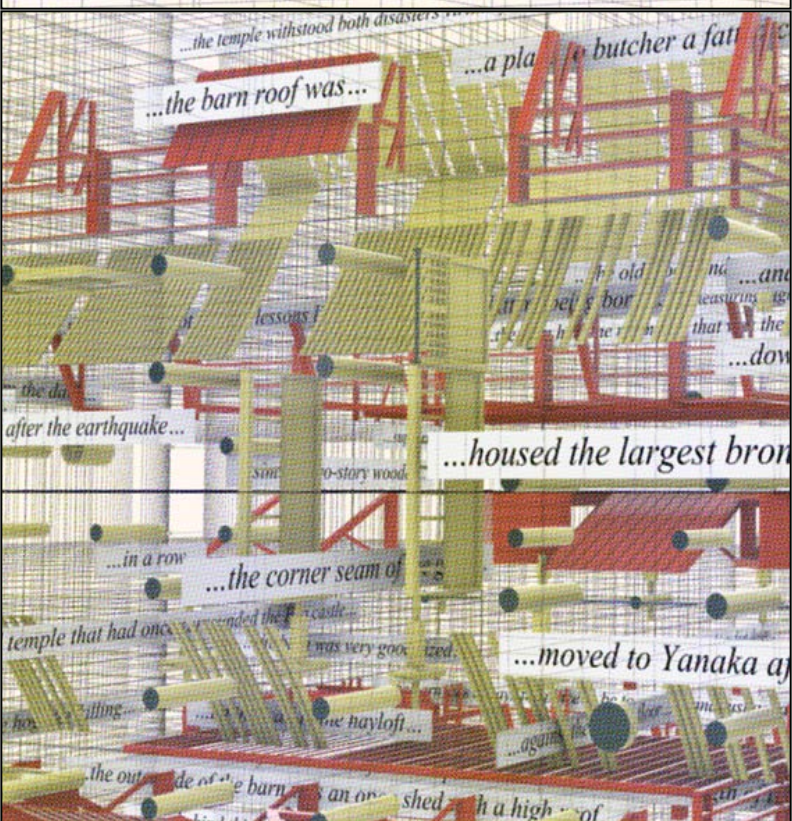
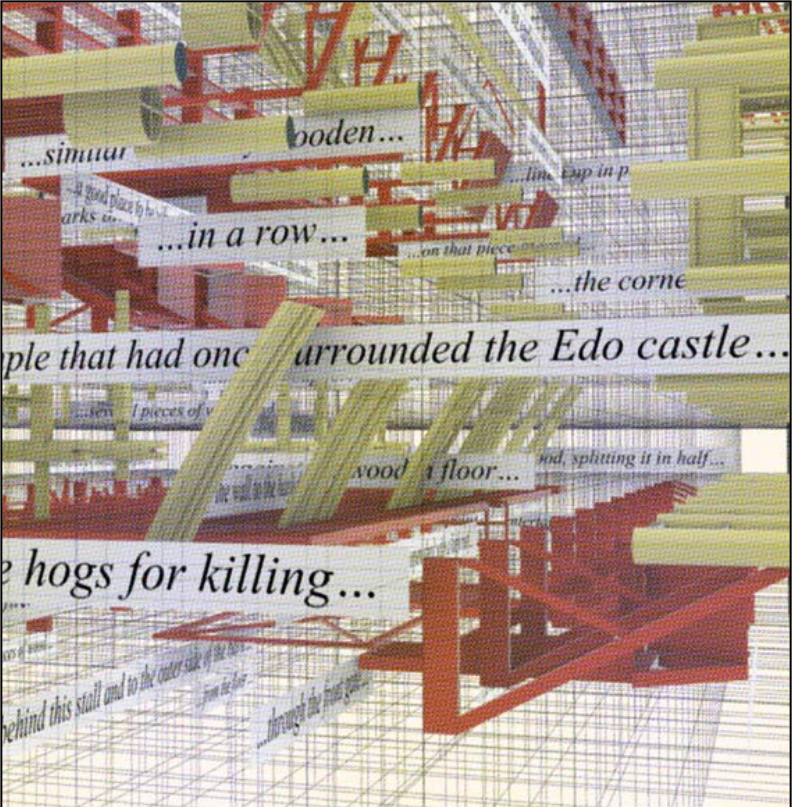
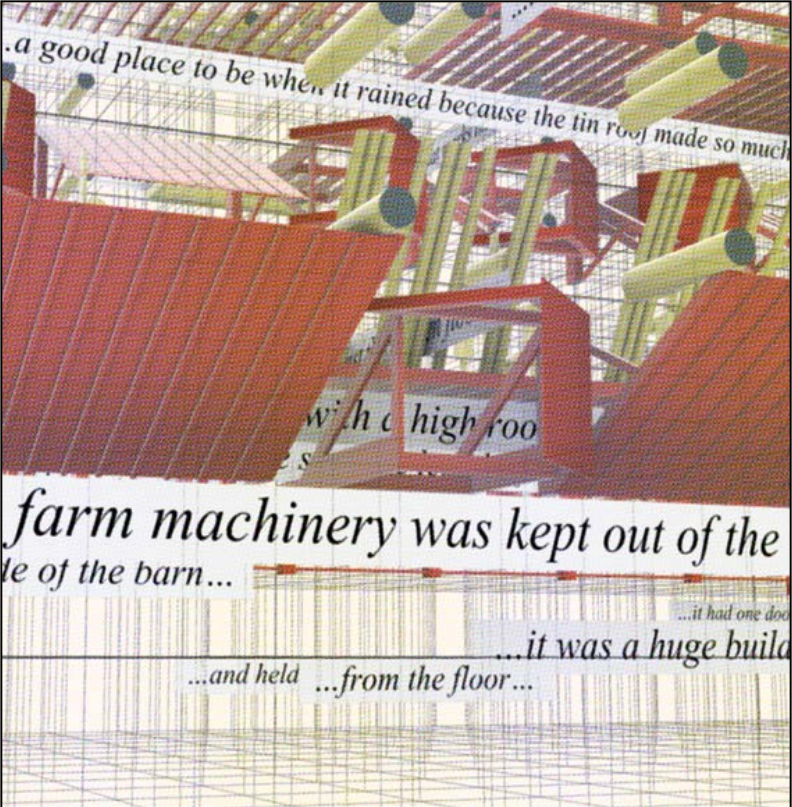
...a place to butcher a fatted calf for fresh beef...

...an ancient temple...

...and part of the go-between...

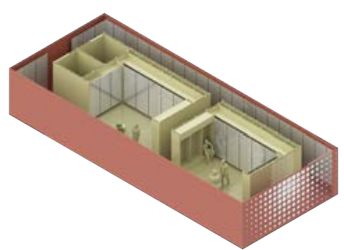
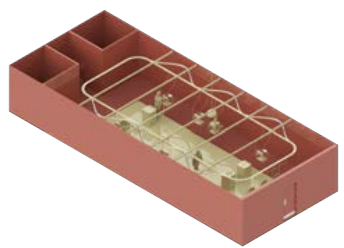
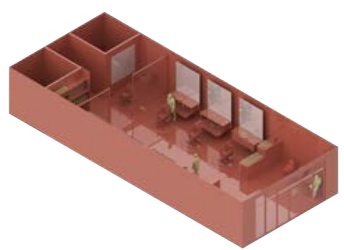
...down onto the tile roof...

to be when it rained because the tin roof made so much noise...



Barber Shop
Cell Phone Shop
Check Cashing
Coffee House
Dry Cleaners
Hair Salon
Nail Salon
Nutrition Store
Pawn Shop
Pharmacy
Restaurant
Smoke Shop

The final study, *Hairdo Hall*, explored the application of this proposed methodology within programmatic constraints with the intention of generating an occupiable space. The haircutting and hairstyling programs were selected because these building types traditionally have no set form and are playful and performative in nature and are therefore difficult to fully communicate through graphic representation. But what is in a haircut? Is it simply the removal of bodily excess, or is it a community-building ritual—a catalyst for cultural engagement and social interaction? Is a haircut an expression of personal identity, or a gesture of conformity? What are the spatial logics of this familiar activity, and how do they relate to larger, architectural discourse? What exists in the experience of a haircut—what sights, temperatures, memories, sounds, smells, and time? While familiar, these experiences somehow escape architectural representation because there are limits to current architectural tools which leave behind these seemingly less-tangible qualities of space in its representation and in its communication. So, how can architecture integrate such experiential considerations into representation and into design?



Hairdo Hall exists as a unified, siteless structure which offers three lenses for examining architecture's role in the hairstyling. Serving as a methodological testing ground, each installment employs this proposed workflow-layering and communicating the less-tangible elements of space embedded within the hairstyling program.

..too familiar...¹
..a commonplace...²
..a public place with people coming and going...³
..considered to be a staple in every neighborhood...⁴
..this brick-and-mortar presence operates in the context of the banal...⁵
..as unremarkable as they come...⁶
..from the common lighting equipment...⁷
..to the common level of the everyday object...⁸
..the shop is invariant from day-to-day...⁹
..inside the store...¹⁰
..a couple of chairs cold with emptiness, waiting...¹¹
..as overhead dryers burn ears, and people keep rolling in...¹²
..after the doors should shut...¹³
*..throughout the room, pleasure from the scents of the products that unraveled in the
 air unpredictably...¹⁴*
..the smell of ammonia and singed, over-chlorinated hair...¹⁵
..a trace of lavender, a wisp of peppermint, aloe vera, musk, and almond...¹⁶
..all knitted together and mated with the lingering molecules...¹⁷
..finally melding into some bouquet the nose could never accurately untangle...¹⁸
*..united with the constant sound of snipping, screaming children, stylists and clients
 chatting with each other...¹⁹*
*..as secrets are revealed, whilst caped or gowned and waiting, for the trusted
 hairdresser to share...²⁰*
*..mirrors on both sides facing each other, and the barest whisper of a thud as the dry
 hair lands on the cape...²¹*
*..mixed with the angry hum of the clippers and the rattle of the bare blades against
 the teeth of the comb...²²*
..an ordinary function within a typical shop...²³

1. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) N.P.

2. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) N.P.

3. Janet McDonald, *Twists and Turns* (United States: Farrar, Straus and Giroux, 2006), N.P.

4. Desire Thompson, "8 Stories That Will Make You Feel Nostalgic About Black Barbershops," Newsone, accessed January 31, 2021, <https://newsone.com/3375807/8-stories-that-will-make-you-feel-nostalgic-about-blackbarbershops>.

5. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) 153.

6. Ijaz Zaman, "The Barber Shop," Ijazzaman, accessed January 31, 2021, <https://ijazzaman.wordpress.com/2020/05/23/musings>.

7. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) 12.

8. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) 12.

9. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) N.P.

10. Violet Anderson, "Through the Barber Shop Window," Poetry Foundation, accessed January 31, 2021, <https://www.poetryfoundation.org/poetrymagazine/browse?contentId=25078>.

11. Vox Atl, "'The Salon' A Poem About Hair," VOX ATL, accessed February 28, 2021, <https://voxatl.org/the-salon/>.

12. Amanda Knowles, "Life as a Hairdresser," Poetry America, accessed February 28, 2021, https://www.poetryamerica.com/read_poems.asp?id=2009724171310.

13. Cai Emmons, *The Stylist: A Novel* (United States: HarperCollins e-books, 2009), 11.

14. Cai Emmons, *The Stylist: A Novel* (United States: HarperCollins e-books, 2009), 11.

15. Cai Emmons, *The Stylist: A Novel* (United States: HarperCollins e-books, 2009), 11.

16. Cai Emmons, *The Stylist: A Novel* (United States: HarperCollins e-books, 2009), 11.

17. Cai Emmons, *The Stylist: A Novel* (United States: HarperCollins e-books, 2009), 11.

18. Ginger Herten, "The Game," Hair Story Network, accessed March 1, 2021, <https://www.hairstorynetwork.com/stories/24968-2/>.

19. Lynne Howard, "The Hairdresser," Poem Hunter, accessed March 1, 2021, <https://www.poemhunter.com/poem/the-hairdresser-2/>.

20. Ginger Herten, "The Game," Hair Story Network, accessed March 1, 2021, <https://www.hairstorynetwork.com/stories/24968-2/>.

21. Ginger Herten, "The Game," Hair Story Network, accessed March 1, 2021, <https://www.hairstorynetwork.com/stories/24968-2/>.

22. Ginger Herten, "The Game," Hair Story Network, accessed March 1, 2021, <https://www.hairstorynetwork.com/stories/24968-2/>.

23. Dan Graham and Roger Conover, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art* (United Kingdom: Mass., 1999) N.P.

COMMON CLIPS

How might the representation of an existing condition, within a familiar space be layered, enriched? Common Clips presents a common, everyday experience in the context of the banal. Operating between the two poles of polarity, Common Clips communicates an existing and familiar experience within a typical hairstyling shop—fashioned from a generic palette of off-the-shelf, standard materials and objects—with little to no design intervention.













..from the exterior, the façade exhibited a healthy discipline...¹
..uniformity, consistency, repetition...²
..inside, hung an ingenious apparatus, which saved time and increased the capacity of the shop...³
..a yes-no thinking machine that cut, washed, and dried the hair...⁴
..a regular system working fifteen or sixteen hours a day...⁵
..the machine offered an economical arrangement: a fixed price for a service...⁶
..styles were not designed, but delivered...⁷
..down the line...⁸
..another was swung around, and then another and another...⁹
..human interaction was kept to a minimum...¹⁰
..the system reduced time, completing the same work in a shorter period...¹¹
..for there were no orders to be filled...¹²
..it was the same thing in exactly the same way...¹³
..and there was one standard of efficiency...¹⁴
..bracing crossed over the thigh...¹⁵
..fastened to the belt on the left side...¹⁶
..clients, old and young received exactly the same haircut...¹⁷
..they fell into a pattern of similarity, becoming completely camouflaged and indistinguishable...¹⁸
..one from the other...¹⁹
..there's no reason why they shouldn't be alike...²⁰
..a system so efficient and effective in concept that it will contribute to the whole...²¹
..oh, the wonderful efficiency of it all...²²

3. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 41.

4. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 108.

5. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 130.

6. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 33.

8. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 45.

9. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 40.

11. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 130.

12. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 102.

13. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 77.

14. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 131.

15. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 15.

16. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 15.

17. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 298.

18. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 100.

19. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 100.

20. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 109.

21. Ray Eames and Charles Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches* (United Kingdom: Yale University Press, 2015) 184.

22. Upton Sinclair, *The Jungle* (United States: Upton Sinclair, 1920) 38.

Now, what could happen if a designer exaggerated the experience of a haircut, prioritizing standardization and economy above all else? Standardized Styling suppresses identity by prioritizing speed, production, economy, and standardization. Offering the same experience to each client, the system automates the repetitive processes of buzzing, washing, and drying hair, reducing human labor and creating efficiency with little to no customization. While operating with strict standards of efficiency, the apparatus directs views away from other clients and conceals the head—transferring visual attention to the screen. Correspondingly, low surface reflectivity reduces views of the served, creating anonymity and undermining any sense of identity through visual appearance.













..a place for the recognition of one's identity...¹
..as an individual, as opposed to a number...²
..heads appear on the façade in individual frames...³
..facial features on display—nose, mouth, ears, chin, (pause) hair...⁴
..uneasy and observed...⁵
..inside, individualism ruled...⁶
..total customization...⁷
..in chairs built to look like thrones...⁸
..you see and nod the awaiting crowd...⁹
..viewers stare in fascination...¹⁰
..you gaze directly into a wide shot camera concealed in the wall...¹¹
..for here in the chair...¹²
..you always had the center of the stage...¹³
..and you were always watched...¹⁴
..or reflected infinitely in the mirrored walls...¹⁵
..elevating the power dynamic of the viewer and the viewed...¹⁶
..slightly unnerving...¹⁷
..because you were on display at all times...¹⁸
..and you were real...¹⁹
..that's what made you so good to watch...²⁰

1. Francis Fukuyama, *Identity: The Demand for Dignity and the Politics of Resentment* (United States: Farrar, Straus and Giroux, 2018) NP.
2. Francis Fukuyama, *Identity: The Demand for Dignity and the Politics of Resentment* (United States: Farrar, Straus and Giroux, 2018) NP.

3. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

4. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

8. Mary Winters, "Barber Shop," *College English* 56, no. 2 (1994): 191. Accessed February 1, 2021. doi:10.2307/378731.

9. Andre Spivey, "THE BARBER SHOP," *The Michigan Chronicle*. Detroit, Michigan: Real Times, Inc, April 10, 2019.

10. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

11. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

12. Andre Spivey, "THE BARBER SHOP," *The Michigan Chronicle*. Detroit, Michigan: Real Times, Inc, April 10, 2019.

13. Doug Minnis, "Greg Browning's Barber Shop," *Doug Minnis Poetry*, accessed January 31, 2021, <http://poemsbydoug.com/poetry/greg-brownings-barber-shop>.

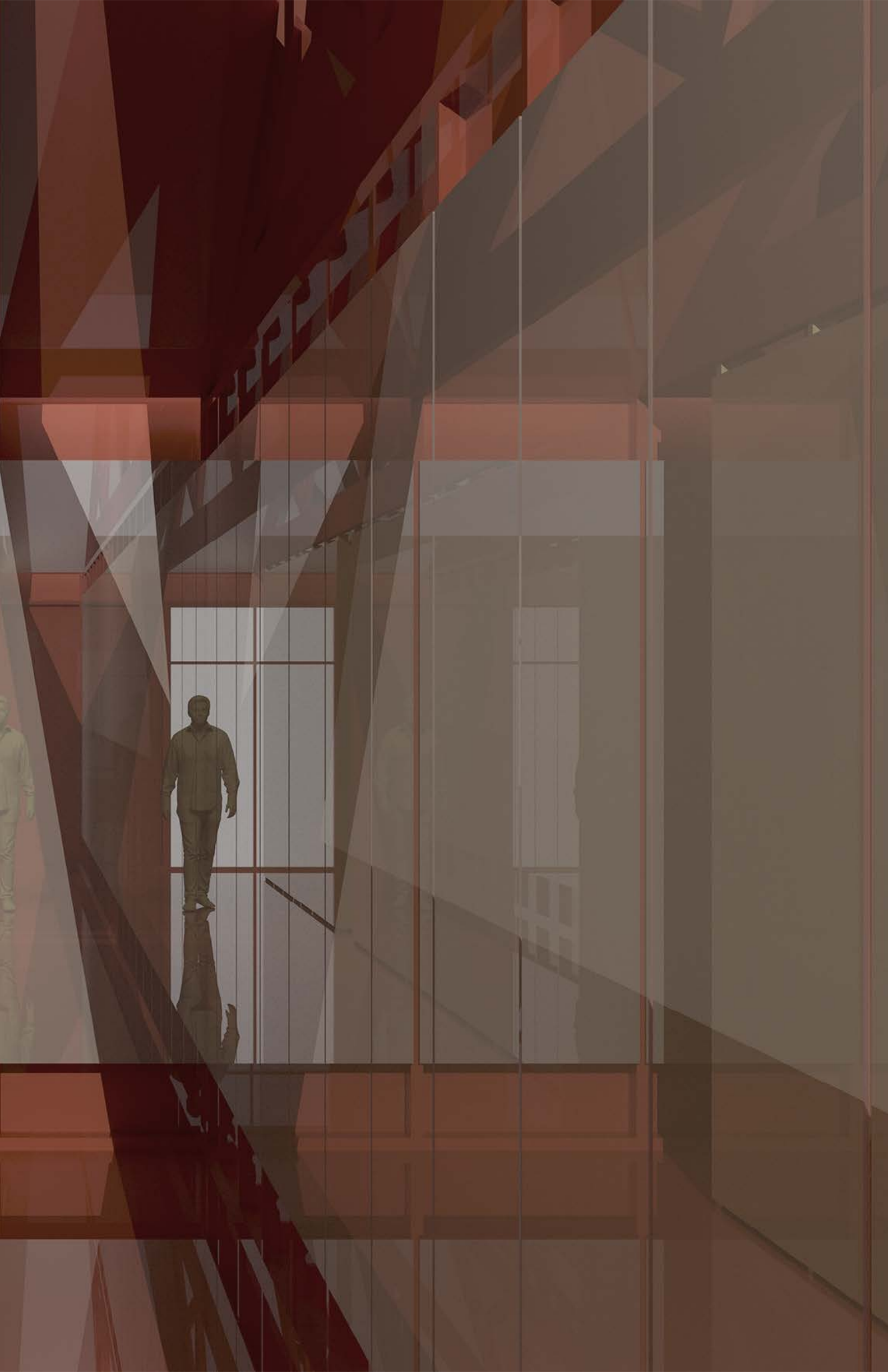
18. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

19. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

20. *The Truman Show*. Directed by Peter Weir. 1998. Transcript. http://www.dailyscript.com/scripts/the-truman-show_shooting.html.

But what if a designer explored the opposite polarity where individual identity was heightened, and customization reigned? Identity Cuts accentuates the identity of each client as perceived through their hair. Servicing both men and women, Identity Cuts provides a hairstyling experience which reaffirm one's notion of self through architectural strategies. By minimizing decoration, ornament, and visual clutter, the space creates a minimalist environment—elevating the power dynamics of the viewed. Sliding doors conceal storage and service equipment, elevated platforms direct circulation, and warm temperature, diffused lighting flatters the client's appearance. Full-length, back-to-back mirrors project client images, creating an infinite reflection throughout the hall, while the service chairs conceal the client's body, visually isolating their heads and transferring attention to their hair.













HAIRDO HALL

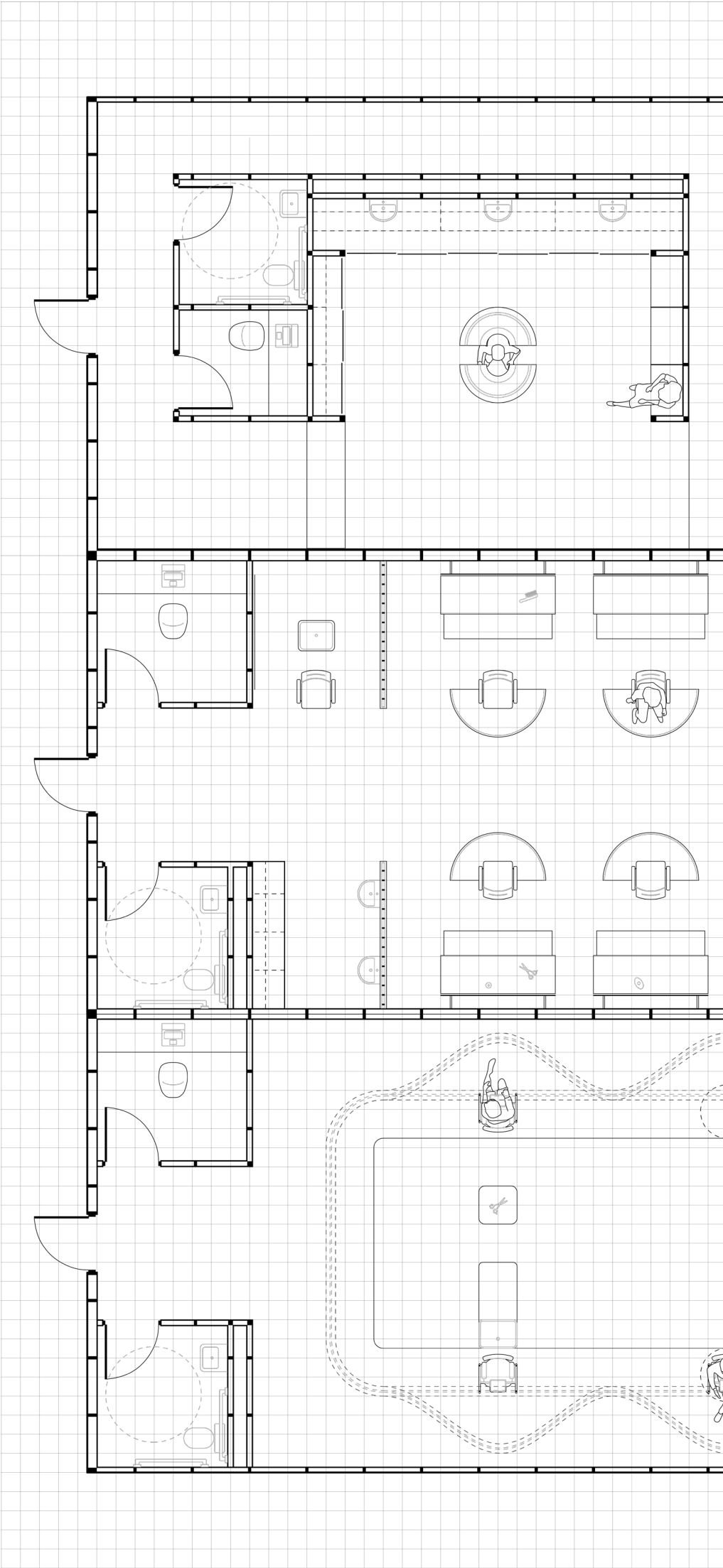
Studies

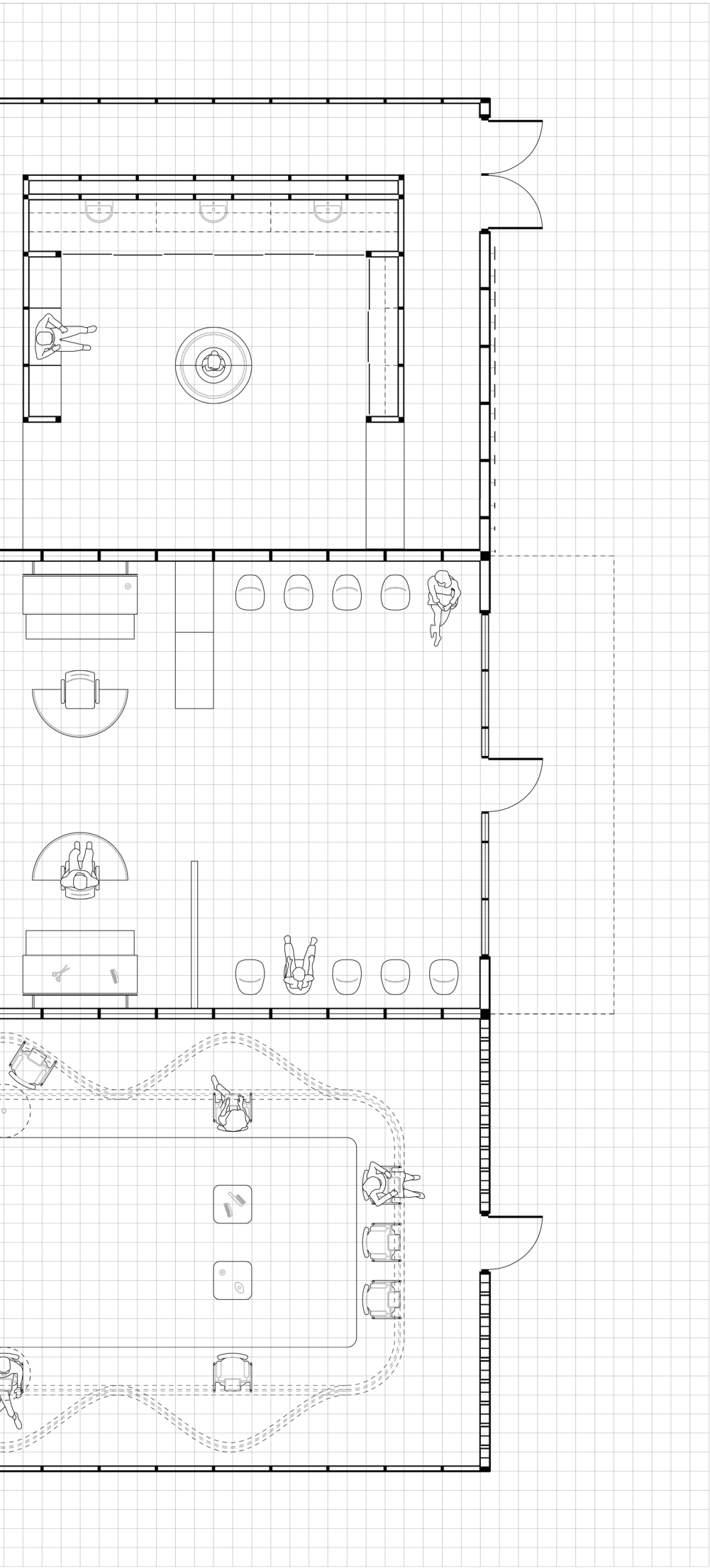


Studies

HAIRDO HALL

What if these installments were all part of the same building—a unified proposal separated into three bays? Which would you choose? Are you satisfied with the common, everyday experience, or does its indifference leave something behind? Would you rather be thrust into a machine of standardization, or would you want your identity on display for all to see? Did the communication of scene, through text and narration, influence your decision, augmenting your perception of the built environment, and was your visual understanding enriched with integral, sensorial and temporal qualities of space? This is a haircut in architecture.





CONCLUSION

The scene in architecture, as expressed through this proposed methodology, captures a full representation of architectural space. The scene here adds value to the architectural discipline because it reminds designers to look past an overly simplistic understanding of the built environment by layering the less-tangible qualities of space into architectural representation and design.

WORKS CITED

10 Bullets. By Tom Sachs. YouTube. December 6, 2010. Accessed September 18, 2020. <https://www.youtube.com/watch?v=49p1JVLHUos>.

Allen, Stan. *Practice: Architecture, Technique and Representation: Essays.* Amsterdam: G B Arts International, 2000.

Architects, Steven Holl. "THE NELSON-ATKINS MUSEUM OF ART." STEVEN HOLL ARCHITECTS. Accessed October 04, 2020. <https://www.stevenholl.com/projects/nelson-atkins-museum-of-art>.

Architects, Steven Holl. "THE REACH, THE KENNEDY CENTER FOR THE PERFORMING ARTS." STEVEN HOLL ARCHITECTS. Accessed October 04, 2020. <https://www.stevenholl.com/projects/reach-kennedy-center-expansion>.

Bernard Tschumi Architects. Accessed November 19, 2020. <http://www.tschumi.com/projects/19/#>.

Bloomer, Kent C., Charles Willard Moore, and Robert J. Yadell. *Body, Memory, and Architecture.* New Haven: Yale University, 1975.

Chicago Manual of Style. "Amazing Architecture." Instagram, September 16, 2020. <https://www.instagram.com/amazing.architecture/?hl=en>.
"CHICAGO MODEL." O.K. Accessed November 19, 2020. <https://o-k-o-k.net/CHICAGO MODEL>.

Darden, Douglas. *Condemned Building: An Architects Pre-Text.* New York: Princeton Architectural Press, 1993.

"Department of Linguistics." *Theoretical Syntax and Semantics*-Department of Linguistics-The University of Utah. Accessed August 21, 2020. <https://linguistics.utah.edu/syntaxsemantics.php>.

Empson, William. *Seven Types of Ambiguity*. Harmondsworth: Penguin Books, 1930.

Evans, Robin. *Translations from Drawing to Building*. Cambridge, MA: MIT Press, 1997.

Foer, Jonathan Safran. *Tree of Codes*. London: Visual Editions, 2010.

Frearson, Amy. "ARM Architecture Wins 2016 Gold Medal from the Australian Institute of Architects." *Dezeen*. April 29, 2016. Accessed October 03, 2020. <https://www.dezeen.com/2016/04/29/arm-architecture-wins-2016-gold-medal-australian-institute-of-architects/>.

Krauss, Rosalind. "Grids." October 9, 1979. Accessed October 22, 2020. doi:10.2307/778321.

Loper, Pete. *Short Stories from Around the Barn*. New York: Page Publishing Inc, 2019.

"MoMA Learning." MoMA. Accessed November 19, 2020. https://www.moma.org/learn/moma_learning/joseph-kosuth-one-and-three-chairs-1965/.

Morris, Charles W. *Foundations of the Theory of Signs*. Chicago: University of Chicago Press, 1938.

Phillips, Tom. *A Humument: A Treated Victorian Novel*. Edinburgh: National Galleries of Scotland, 2007.

Robbe-Grillet, Alain. *Two Novels by Robbe-Grillet (Jealousy) & (In the Labyrinth)*. New York: Grove Press, Inc., 1965.

Rohe, Ludwig Mies Van Der. "Ludwig Mies Van Der Rohe. Georg Schaefer Museum Project, Schweinfurt, Germany (Interior Perspective with View of Site). 1960-1963: MoMA." The Museum of Modern Art. Accessed October 19, 2020. <https://www.moma.org/collection/works/114376>.

Rohe, Ludwig Mies Van Der. "Ludwig Mies Van Der Rohe. Resor House Project, Jackson Hole, Wyoming (Interior Perspective of Living Room and South Glass Wall). 1939: MoMA." The Museum of Modern Art. Accessed October 19, 2020. <https://www.moma.org/collection/works/749>.

"The Archive." KooZA/rch. Accessed October 03, 2020. <https://www.koozarch.com/abstractions/archive-of-affinities/>.

Tsukiyama, Gail. *The Street of a Thousand Blossoms*. United States: St. Martin's Press, 2007.

Uncube. "The First Postmodern Anything." Uncube Magazine. Accessed October 03, 2020. <http://www.uncubemagazine.com/blog/15926627>.

Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art, 1977.

Wendl, Nora. "Glass Docs." Accessed August 18, 2020. <http://norawendl.com/glass-docs>.

PROJECT APPENDIX

Table of Contents

HOME I.....146

HOME II.....156

HOME III.....168

HOME IV.....178

HOME V.....188

HOME VI.....198

HOME VII.....208

HOME VIII.....218

HOME IX.....222

HOME X.....226

HOME XI.....232

SOUND I.....238

SOUND II.....248

The Barn + The Temple.....272

Common Clips.....320

Standardized Styling.....332

Identity Cuts.....344

HOME

An Architectural Study

HOME

An Architectural Study

The house is much smaller than a palace, smaller too than many others of its type, yet much larger than most people today would recognize as a home.¹ This was the one house left standing.² It could represent plenty of things but it also is nothing more than itself, a house—albeit a pretty weird house.³ The house stood alone in a city of rubble and ashes.⁴ Behind the house there appeared to be a garden, which undoubtedly had once been extensive, but was now infringed upon by other enclosures, or shut in by habitations and outbuildings that stood on another street.⁵ The house does not occupy the whole width of the garden.⁶ Behind the house the hills were piled in great pressing masses, flooded with summer green now, rich, and still.⁷ The slope of the terrain, more pronounced starting from the courtyard, causes the central portion of the veranda (which runs along the front of the house on the south) to stand at least six feet above the garden.⁸ The principal entrance, which had almost the breadth of a church-door, was in the angle between the two front gables, and was covered by an open porch, with benches beneath its shelter.⁹ The door is also framed by a wooden molding and topped by a flattened triangular pediment.¹⁰ The entire west face of the house was black, save for five places.¹¹

1. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

2. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

3. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 361.

4. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

5. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 43.

6. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

7. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 22.

8. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

9. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

10. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

11. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 2.

HOME

An Architectural Study

The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms.¹² The epistemology of the house remains entirely commensurate with its size.¹³ The house is built on a level with this courtyard, from which it is separated by no veranda or gallery.¹⁴ The house was vile.¹⁵ It is as if the house were an island domain in a sea of green.¹⁶ The shadow of the roof is linked to the shadow of the veranda by the oblique shadow of the column corner.¹⁷ Hallways, corridors, rooms, over and over again.¹⁸ At the lower story, a continuous wall topped with a balustrade links the buildings together and makes elegant sense of it all.¹⁹ The width of the house inside would appear to exceed the width of the house as measured from the outside by $\frac{1}{4}$ ".²⁰ On every side the seven gables pointed sharply towards the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney.²¹ On the opposite end, a second door, almost identical to the first one opens up into the children's bedroom.²² It was a low-studded room, with a beam across the ceiling, panelled with dark wood, and having a large chimneypiece, set round with pictured tiles, but now closed by an iron fire-board, through which ran the funnel of modern stove.²³

12. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

13. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 166.

14. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

15. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 14.

16. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

17. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

18. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 359.

19. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

20. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

21. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 24-25.

22. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

23. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

HOME

An Architectural Study

The window was open and the soft southern air carried with it the hint of the nearby river.²⁴ Now the shadow of the column—the column which supports the southwest corner of the roof—divides the corresponding corner of veranda into two equal parts.²⁵ It's black, nothing-black, like the gaps between stars.²⁶ To the right of the lamp and behind it—against the wall—a native pitcher of terracotta marks the middle of the sideboard.²⁷ Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut.²⁸ In the left window-leaf the reflection is brighter, though deeper in hue.²⁹ Upstairs the house was always full of light, changing dramatically according to the weather.³⁰ The ground floor windows are too high off the ground to see inside, and anyway they only reflect the sky and clouds.³¹ The window facing east, on the other side of the office, is not merely a window opening, like the corresponding one in the bedroom, but a French door which permits direct access to the veranda without passing through the hallway.³² A pair of French doors bordered by thick damask curtains were set in the adjacent wall.³³ There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue.³⁴

24. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 28.

25. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39.

26. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

27. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44-45.

28. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 1.

29. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 62.

30. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

31. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 12.

32. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 72.

33. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

34. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

HOME

An Architectural Study

On the other side of the balustrade, toward the opposite hillside, there is only the sound of the crickets and the starless dark of the night.³⁵ The kitchen was a basement one, reached by a cool vaulted corridor with something of the feel of a castle dungeon.³⁶ The window is closed.³⁷ The walls, dark woodwork to shoulder height, were blue-figured paper above, with a design of tiny blue flowers, wreathed and gathered and delicate.³⁸ A French window stood open on another set of flying stone steps, leading down to the terrace and the lawn on this, the south, side of the house.³⁹ Symmetrical to those of the bedroom, the tree windows of the office have their blinds more than half lowered at this hour.⁴⁰ The room seemed frozen, its contents suspended, as if even the air, that most relentless of all elements, had been shut outside, as if it would be difficult to breathe inside.⁴¹ The house contains time.⁴² Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.⁴³ Already the roof is leaking and the background heat that has been maintained in principal rooms is barely enough to ward off the damp.⁴⁴ Doorways offer passage but windows offer vision.⁴⁵ Now the shadow of the southwest column—at the corner of the veranda on the bedroom side—falls across the garden.⁴⁶ 32' 10" exactly.⁴⁷

35. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44.

36. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 2.

37. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 95.

38. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

39. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 18.

40. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 71.

41. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

42. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

43. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

44. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

45. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 464.

46. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 50.

47. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

HOME

An Architectural Study

The heavy hand-rail of the balustrade has almost no paint left on top.⁴⁸ Because the kitchen was between the dining room at the front of the house, and the long sitting room which ran all the way across the south-facing back, it was dark, with a neon strip light, and its side window looked out onto a scullery and outhouses.⁴⁹ The large room, in comparison, seems dark.⁵⁰ The counter, shelves, and floor had all been scoured, and the latter was overstrewn with fresh blue sand.⁵¹ What little furniture remained was covered in white sheeting.⁵² The foreshortened shadow of the column supporting the corner of the roof falls across the veranda flagstones toward the first window.⁵³ The walls were papered in a faded floral design-mauve, and covered with shelves that sagged beneath the weight of a thousand books.⁵⁴ Their arrangement alternates from one tile to the next, so that the floor is set in successive chevrons.⁵⁵ Instead, the walls are perfectly smooth and almost pure black—‘almost’ because there is a slight grey quality to the surface.⁵⁶ The corner window has both leaves open—at least partly.⁵⁷ About two dozen in the main block, give or take, not including hallways, landings, staircases, of which there are many.⁵⁸ From the pantry door, the dining-room wall seems to have no spot on it.⁵⁹

48. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39-40.

49. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

50. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 100.

51. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 52.

52. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 13.

53. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 67.

54. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

55. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

56. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

57. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 70.

58. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

59. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

HOME

An Architectural Study

There were blue dimity curtains over the two windows, which looked out over the roof of the veranda onto the lawn, and a blue figured rug on the floor, and a blue spread on the bed and a blue quilt at the foot.⁶⁰ The passage ran from north to south, so all its rooms faced west.⁶¹ Officially, it was known as the staircase hall, because it was a hall with yet another staircase in it, one made of stone and cantilevered from the wall, edged with a balustrade of wrought-iron filigree.⁶² On the top of the hand-rail, there are only scattered, protruding islands formed by the last vestiges of paint.⁶³ The space cannot be more than five feet wide and at most four feet long.⁶⁴ At the end of this western side of the veranda opens the outside door of the pantry; the pantry opens onto the dining room, where it stays cool all afternoon.⁶⁵ However, unlike other closets in the house, this one lacks outlets, sockets, switches, shelves, a rod on which to hang things, or even some decorative molding.⁶⁶ In the front gable, under the impending brow of the second story, and contiguous to the street, was a shop-door, divided horizontally in the midst, and with a window for its upper segment, such as often seen in dwellings of a somewhat ancient date.⁶⁷ Its design was very simple: a single flight of wide, shallow stairs rose to a long landing with a white-painted balustrade; at each end of the landing, at the centre of the front and back elevations of the house, there rose the tall arched windows that were its distinctive beauty from inside and out.⁶⁸

60. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

61. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

62. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 12.

63. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 48.

64. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

65. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 68.

66. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

67. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 44.

68. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

HOME

An Architectural Study

It was smaller than the kitchen, but like the rest of the basement it had a stone floor and high, stunted windows, and the same drab institutional paint.⁶⁹ The table is immediately plunged into shadow. Its chief source of light has become the lamp on the sideboard, for the second lamp—in the opposite direction—is now much farther away.⁷⁰ The room was about thirty feet deep and twenty wide, and it was decorated in a rather hectic manner, with more moulded detail on its ceiling and walls, and an imposing marble fireplace.⁷¹ Two of the windows overlook the central section of the veranda.⁷² A chandelier—crystal, glass, something fancy—was suspended from the plaster rose on the ceiling and a wide flight of stairs with worn red carpet curled upwards and away at the back of the hall.⁷³ Although the office—like the bedrooms and the bathroom—opens onto the hallway, the hallway itself ends at the dining room, with no door between.⁷⁴ It had a vivid yellow paper on its walls and a greenish patterned carpet; the fireplace was unblemished white marble, and from the centre of the heavily moulded ceiling there hung a large gilt-and-crystal chandelier.⁷⁵ The balusters are of turned wood, with a median hip and two accessory smaller bulges, one on each end.⁷⁶ There's a small black iron door, set into the brick wall.⁷⁷

69. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 9.

70. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 45.

71. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 17.

72. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

73. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 34.

74. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

75. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

76. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 54.

77. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

HOME

An Architectural Study

But the slats of the blind are too sharply slanted to permit what is outside to be seen from the doorway.⁷⁸ Presumably the doors had led once to a side garden, and sun had spilled through the glass on mornings like this to cast warm, bright squares on the carpet floor.⁷⁹ Now the house is empty.⁸⁰

78. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

79. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

80. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 93.

HOME
An Architectural Study

HOME

An Architectural Study

The house is ~~much smaller than a palace, smaller too than many others of its type, yet much larger than most people today would recognize as a home.~~¹ This was the one ~~house left standing.~~² It could represent plenty of things but it also is nothing more than itself, a house—~~albeit a pretty weird house.~~³ The house stood ~~alone~~ in a city of rubble and ashes.⁴ Behind the house there appeared to be a garden, which ~~undoubtedly had once been extensive, but was now infringed upon by other enclosures, or shut in by habitations and outbuildings that stood on another street.~~⁵ ~~The house does not occupy~~ the whole width of the garden.⁶ Behind the house the hills were ~~piled in great pressing masses, flooded with summer green now, rich, and still.~~⁷ The slope of the terrain, more pronounced ~~starting from the courtyard,~~ causes the central portion of the veranda (~~which runs along the front of the house on the south~~) to stand at least six feet above the garden.⁸ The principal entrance, ~~which had almost the breadth of a church door,~~ was in the angle between the ~~two front~~ gables, and was covered by an open porch, ~~with benches beneath its shelter.~~⁹ The door is also framed by a wooden molding ~~and topped by a flattened triangular pediment.~~¹⁰ The entire ~~west face of the~~ house was black, ~~save for five places.~~¹¹

1. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

2. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

3. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 361.

4. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

5. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 43.

6. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

7. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 22.

8. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

9. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

10. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

11. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 2.

HOME

An Architectural Study

The many lattices, with their small, **diamond-shaped** panes, admitted the sunlight ~~into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful glook into the lower rooms.~~¹² The ~~epistemology of the~~ house remains entirely commensurate with its size.¹³ The house is built on a level ~~with this courtyard, from~~ which it is separated by no veranda ~~or gallery.~~¹⁴ The house was ~~vile.~~¹⁵ ~~It is~~ as if the house were an island domain ~~in a sea of green.~~¹⁶ ~~The shadow of the roof is linked to the shadow of the veranda by the oblique shadow of the column corner.~~¹⁷ Hallways, corridors, rooms, ~~over and over again.~~¹⁸ At the lower story, a continuous wall ~~topped with a balustrade~~ links the buildings together ~~and makes elegant sense of it all.~~¹⁹ The width of the house inside would appear ~~to exceed the width of the house as measured from the outside by ¼".~~²⁰ ~~On every side the seven gables pointed sharply towards the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney.~~²¹ On the opposite end, a second ~~door, almost identical to the first one opens up into the children's bedroom.~~²² It was ~~a low-studded room, with a beam across the ceiling, panelled with dark wood, and having a large chimneypiece, set round with pictured tiles, but now closed by an iron fire-board, through which ran the funnel of modern stove.~~²³

12. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

13. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 166.

14. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

15. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 14.

16. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

17. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

18. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 359.

19. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

20. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

21. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 24-25.

22. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

23. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

HOME

An Architectural Study

The window was ~~open and the soft southern air carried with it the hint of the nearby river.~~²⁴ Now the shadow of the column—the column which supports the southwest corner of the roof—divides the corresponding corner of veranda into two equal parts.²⁵ It's black, nothing-black, like the gaps between stars.²⁶ To the right of the lamp and behind it—against the wall—a native pitcher of terracotta marks the middle of the sideboard.²⁷ Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut.²⁸ In the left window-leaf the reflection is brighter, though deeper in hue.²⁹ Upstairs the house was always full of light, changing dramatically according to the weather.³⁰ The ground-floor windows are too high off the ground to see inside, and anyway they only reflect the sky and clouds.³¹ The window facing east, on the other side of the office, is not merely a window opening, like the corresponding one in the bedroom, but a French door which permits direct access to the veranda without passing through the hallway.³² A pair of French doors bordered by thick damask curtains were set in the adjacent wall.³³ There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue.³⁴

24. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 28.

25. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39.

26. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

27. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44-45.

28. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 1.

29. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 62.

30. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

31. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 12.

32. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 72.

33. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

34. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

HOME

An Architectural Study

~~On the other side of the balustrade, toward the opposite hillside, there is only the sound of the crickets and the starless dark of the night.³⁵—The kitchen was a basement one, reached by a cool vaulted corridor with something of the feel of a castle dungeon.³⁶ The window is closed.³⁷—The walls, dark woodwork to shoulder height, were blue-figured paper above, with a design of tiny blue flowers, wreathed and gathered and delicate.³⁸ A French window stood open on another set of flying stone steps, leading down to the terrace and the lawn on this, the south, side of the house.³⁹ Symmetrical to those of the bedroom, the tree windows of the office have their blinds more than half lowered at this hour.⁴⁰—The room seemed frozen, its contents suspended, as if even the air, that most relentless of all elements, had been shut outside, as if it would be difficult to breathe inside.⁴¹ The house contains time.⁴² Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.⁴³ Already the roof is leaking and the background heat that has been maintained in principal rooms is barely enough to ward off the damp.⁴⁴ Doorways offer passage but windows offer vision.⁴⁵ Now the shadow of the southwest column—at the corner of the veranda on the bedroom side—falls across the garden.⁴⁶ 32' 10" exactly.⁴⁷~~

35. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44.

36. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 2.

37. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 95.

38. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

39. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 18.

40. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 71.

41. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

42. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

43. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

44. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

45. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 464.

46. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 50.

47. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

HOME

An Architectural Study

~~The heavy hand-rail of the balustrade has almost no paint left on top.⁴⁸ Because the kitchen was between the dining room at the front of the house, and the long sitting room which ran all the way across the south-facing back, it was dark, with a neon strip light, and its side window looked out onto a scullery and outhouses.⁴⁹ The large room, in comparison, seems dark.⁵⁰ The counter, shelves, and floor had all been scoured, and the latter was overstrewn with fresh blue sand.⁵¹ What little furniture remained was covered in white sheeting.⁵² The foreshortened shadow of the column supporting the corner of the roof falls across the veranda flagstones toward the first window.⁵³ The walls were papered in a faded floral design-mauve, and covered with shelves that sagged beneath the weight of a thousand books.⁵⁴ Their arrangement alternates from one tile to the next, so that the floor is set in successive chevrons.⁵⁵ Instead, the walls are perfectly smooth and almost pure black—‘almost’ because there is a slight grey quality to the surface.⁵⁶ The corner window has both leaves open—at least partly.⁵⁷ About two dozen in the main block, give or take, not including hallways, landings, staircases, of which there are many.⁵⁸ From the pantry door, the dining-room wall seems to have no spot on it.⁵⁹~~

48. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39-40.

49. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

50. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 100.

51. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 52.

52. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 13.

53. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 67.

54. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

55. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

56. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

57. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 70.

58. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

59. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

HOME

An Architectural Study

There were ~~blue dimity~~ curtains over the two windows, ~~which looked out over the roof of the veranda onto the lawn, and a blue figured rug on the floor, and a blue spread on the bed and a blue quilt at the foot.~~⁶⁰ The passage ran from north to south, so all its rooms faced west.⁶¹ ~~Officially, it was known as the staircase hall, because it was a hall with yet another staircase in it, one made of stone and cantilevered from the wall, edged with a balustrade of wrought-iron filigree.~~⁶² On the top of the hand-rail, there are ~~only scattered, protruding islands formed by the last vestiges of paint.~~⁶³ The space cannot be ~~more than five feet wide and at most four feet long.~~⁶⁴ At the ~~end of this western side of the veranda opens the outside door of the pantry; the pantry opens onto the dining room, where it stays cool all afternoon.~~⁶⁵ However, unlike other closets in the house, this one lacks outlets, sockets, switches, shelves, ~~a rod on which to hang things, or even some decorative molding.~~⁶⁶ In the front gable, under the impending brow of the second story, ~~and contiguous to the street,~~ was a shop-door, divided horizontally ~~in the midst, and~~ with a window for its upper segment, ~~such as often seen in~~ dwellings of a somewhat ancient date.⁶⁷ Its design was very simple: ~~a single flight of wide, shallow stairs rose to a long landing with a white-painted balustrade; at each end of the landing, at the centre of the front and back elevations of the house, there rose the tall arched windows that were its distinctive beauty from inside and out.~~⁶⁸

60. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

61. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

62. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 12.

63. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 48.

64. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

65. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 68.

66. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

67. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 44.

68. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

HOME

An Architectural Study

~~It was smaller than the kitchen, but like the rest of the basement it had a stone floor and high, stunted windows, and the same drab institutional paint.⁶⁹ The table is immediately plunged into shadow. Its chief source of light has become the lamp on the sideboard, for the second lamp—in the opposite direction—is now much farther away.⁷⁰ The room was about thirty feet deep and twenty wide, and it was decorated in a rather hectic manner, with more moulded detail on its ceiling and walls, and an imposing marble fireplace.⁷¹ Two of the windows overlook the central section of the veranda.⁷² A chandelier—crystal, glass, something fancy—was suspended from the plaster rose on the ceiling and a wide flight of stairs with worn red carpet curled upwards and away at the back of the hall.⁷³ Although the office—like the bedrooms and the bathroom—opens onto the hallway, the hallway itself ends at the dining room, with no door between.⁷⁴ It had a vivid yellow paper on its walls and a greenish patterned carpet; the fireplace was unblemished white marble, and from the centre of the heavily moulded ceiling there hung a large gilt and crystal chandelier.⁷⁵ The balusters are of turned wood, with a median hip and two accessory smaller bulges, one on each end.⁷⁶ There's a small black iron door, set into the brick wall.⁷⁷~~

69. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 9.

70. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 45.

71. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 17.

72. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

73. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 34.

74. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

75. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

76. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 54.

77. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

HOME

An Architectural Study

But the slats of the blind are ~~too sharply~~ slanted to permit what is outside to be seen from the doorway.⁷⁸ Presumably the doors had led once to a side garden, and sun had spilled through the glass on mornings like this to cast warm, bright squares on the carpet floor.⁷⁹ Now the house is empty.⁸⁰

78. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

79. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

80. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 93.

BUILDING SCENE



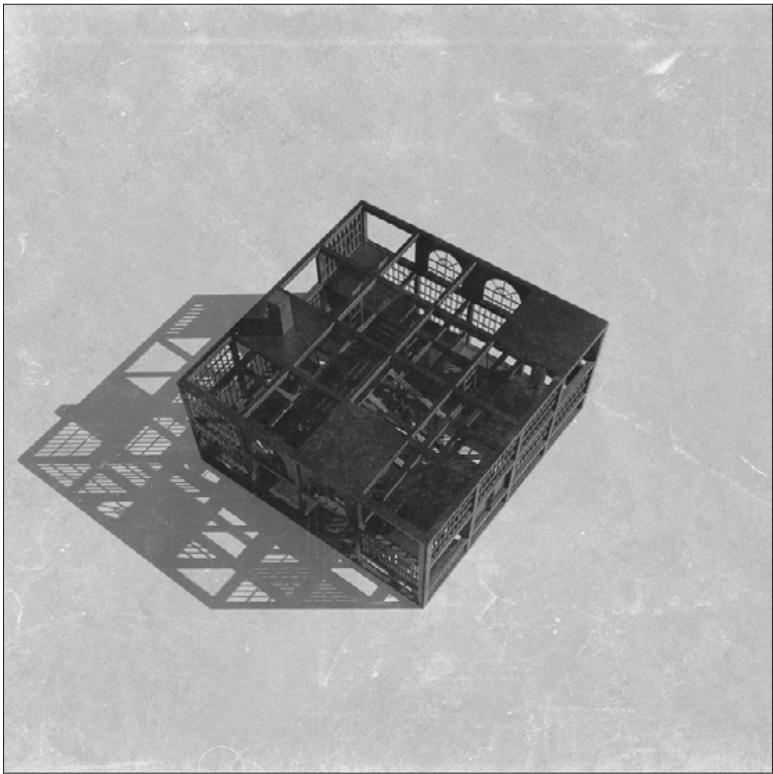
HOME II Elevation Study



HOME II Elevation Study

HOME II

HOME II



Physical Model

Physical Model

HOME II

HOME
An Architectural Study

Must Sample Fictional Literature

Must Sample Literature Referencing Homes

Must Sample Full Sentences

No Characterization

No Dialogue

Must Alternate Sources

90% Redaction

~~HOME~~

An Architectural Study

~~The house is much smaller than a palace, smaller too than many others of its type, yet much larger than most people today would recognize as a home.¹ This was the one house left standing.² It could represent plenty of things but it also is nothing more than itself, a house—albeit a pretty weird house.³ The house stood alone in a city of rubble and ashes.⁴ Behind the house there appeared to be a garden, which undoubtedly had once been extensive, but was now infringed upon by other enclosures, or shut in by habitations and outbuildings that stood on another street.⁵ The house does not occupy the whole width of the garden.⁶ Behind the house the hills were piled in great pressing masses, flooded with summer green now, rich, and still.⁷ The slope of the terrain, more pronounced starting from the courtyard, causes the central portion of the veranda (which runs along the front of the house on the south) to stand at least six feet above the garden.⁸ The principal entrance, which had almost the breadth of a church-door, was in the angle between the two front gables, and was covered by an open porch, with benches beneath its shelter.⁹ The door is also framed by a wooden molding and topped by a flattened triangular pediment.¹⁰ The entire west face of the house was black, save for five places.¹¹~~

1. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

2. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

3. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 361.

4. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

5. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 43.

6. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

7. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 22.

8. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

9. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

10. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

11. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 2.

HOME

An Architectural Study

~~The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms.¹²—The epistemology of the house remains entirely commensurate with its size.¹³—The house is built on a level with this courtyard, from which it is separated by no veranda or gallery.¹⁴—The house was vile.¹⁵—It is as if the house were an island domain in a sea of green.¹⁶—The shadow of the roof is linked to the shadow of the veranda by the oblique shadow of the column corner.¹⁷—Hallways, corridors, rooms, over and over again.¹⁸—At the lower story, a continuous wall topped with a balustrade links the buildings together and makes elegant sense of it all.¹⁹—The width of the house inside would appear to exceed the width of the house as measured from the outside by $\frac{1}{4}$.²⁰—On every side the seven gables pointed sharply towards the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney.²¹—On the opposite end, a second door, almost identical to the first one opens up into the children's bedroom.²²—It was a low-studded room, with a beam across the ceiling, panelled with dark wood, and having a large chimneypiece, set round with pictured tiles, but now closed by an iron fire-board, through which ran the funnel of modern stove.²³~~

12. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 25.

13. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 166.

14. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 40.

15. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 14.

16. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

17. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 53.

18. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 359.

19. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 1.

20. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

21. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 24-25.

22. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

23. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

~~HOME~~

An Architectural Study

~~The window was open and the soft southern air carried with it the hint of the nearby river.²⁴ Now the shadow of the column—the column which supports the southwest corner of the roof—divides the corresponding corner of veranda into two equal parts.²⁵ It's black, nothing-black, like the gaps between stars.²⁶ To the right of the lamp and behind it—against the wall—a native pitcher of terracotta marks the middle of the sideboard.²⁷ Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut.²⁸ In the left window-leaf the reflection is brighter, though deeper in hue.²⁹ Upstairs the house was always full of light, changing dramatically according to the weather.³⁰ The ground floor windows are too high off the ground to see inside, and anyway they only reflect the sky and clouds.³¹ The window facing east, on the other side of the office, is not merely a window opening, like the corresponding one in the bedroom, but a French door which permits direct access to the veranda without passing through the hallway.³² A pair of French doors bordered by thick damask curtains were set in the adjacent wall.³³ There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue.³⁴~~

24. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 28.

25. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39.

26. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

27. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44-45.

28. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 1.

29. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 62.

30. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

31. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 12.

32. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 72.

33. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

34. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 49.

HOME

An Architectural Study

On the other side of the balustrade, toward the opposite hillside, there is only the sound of the crickets and the starless dark of the night.³⁵—The kitchen was a basement one, reached by a cool vaulted corridor with something of the feel of a castle dungeon.³⁶ The window is closed.³⁷—The walls, dark woodwork to shoulder height, were blue-figured paper above, with a design of tiny blue flowers, wreathed and gathered and delicate.³⁸ A French window stood open on another set of flying stone steps, leading down to the terrace and the lawn on this, the south, side of the house.³⁹ Symmetrical to those of the bedroom, the tree windows of the office have their blinds more than half lowered at this hour.⁴⁰ The room seemed frozen, its contents suspended, as if even the air, that most relentless of all elements, had been shut outside, as if it would be difficult to breathe inside.⁴¹—The house contains time.⁴²—Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.⁴³—Already the roof is leaking and the background heat that has been maintained in principal rooms is barely enough to ward off the damp.⁴⁴ Doorways offer passage but windows offer vision.⁴⁵—Now the shadow of the southwest column—at the corner of the veranda on the bedroom side—falls across the garden.⁴⁶ 32' 10" exactly.⁴⁷

35. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 44.

36. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 2.

37. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 95.

38. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

39. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 18.

40. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 71.

41. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

42. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

43. Ray Bradbury, *There Will Come Soft Rains* (Braunschweig: Diesterweg, 2013) 1.

44. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

45. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 464.

46. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 50.

47. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 30.

~~HOME~~

An Architectural Study

~~The heavy hand-rail of the balustrade has almost no paint left on top.⁴⁸ Because the kitchen was between the dining room at the front of the house, and the long sitting room which ran all the way across the south-facing back, it was dark, with a neon strip light, and its side window looked out onto a scullery and outhouses.⁴⁹ The large room, in comparison, seems dark.⁵⁰ The counter, shelves, and floor had all been scoured, and the latter was overstrewn with fresh blue sand.⁵¹ What little furniture remained was covered in white sheeting.⁵² The foreshortened shadow of the column supporting the corner of the roof falls across the veranda flagstones toward the first window.⁵³ The walls were papered in a faded floral design-mauve, and covered with shelves that sagged beneath the weight of a thousand books.⁵⁴ Their arrangement alternates from one tile to the next, so that the floor is set in successive chevrons.⁵⁵ Instead, the walls are perfectly smooth and almost pure black—‘almost’ because there is a slight grey quality to the surface.⁵⁶ The corner window has both leaves open—at least partly.⁵⁷ About two dozen in the main block, give or take, not including hallways, landings, staircases, of which there are many.⁵⁸ From the pantry door, the dining-room wall seems to have no spot on it.⁵⁹~~

48. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 39-40.

49. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

50. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 100.

51. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 52.

52. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 13.

53. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 67.

54. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

55. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 111.

56. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

57. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 70.

58. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 2.

59. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

~~HOME~~

An Architectural Study

~~There were blue dimity curtains over the two windows, which looked out over the roof of the veranda onto the lawn, and a blue figured rug on the floor, and a blue spread on the bed and a blue quilt at the foot.⁶⁰ The passage ran from north to south, so all its rooms faced west.⁶¹ Officially, it was known as the staircase hall, because it was a hall with yet another staircase in it, one made of stone and cantilevered from the wall, edged with a balustrade of wrought-iron filigree.⁶² On the top of the hand-rail, there are only scattered, protruding islands formed by the last vestiges of paint.⁶³ The space cannot be more than five feet wide and at most four feet long.⁶⁴ At the end of this western side of the veranda opens the outside door of the pantry; the pantry opens onto the dining room, where it stays cool all afternoon.⁶⁵ However, unlike other closets in the house, this one lacks outlets, sockets, switches, shelves, a rod on which to hang things, or even some decorative molding.⁶⁶ In the front gable, under the impending brow of the second story, and contiguous to the street, was a shop-door, divided horizontally in the midst, and with a window for its upper segment, such as often seen in dwellings of a somewhat ancient date.⁶⁷ Its design was very simple: a single flight of wide, shallow stairs rose to a long landing with a white-painted balustrade; at each end of the landing, at the centre of the front and back elevations of the house, there rose the tall arched windows that were its distinctive beauty from inside and out.⁶⁸~~

60. Shirley Jackson, *The Haunting of Hill House* (New York: The Viking Press, 1959), 17.

61. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

62. Elizabeth Wilhide, *Ashended* (New York: Simon & Schuster, 2013), 12.

63. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 48.

64. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

65. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 68.

66. Mark Danielewski, *House of Leaves* (New York: Pantheon Books, 2000), 28.

67. Nathaniel Hawthorne, *The House of the Seven Gables* (Boston and New York: Houghton Mifflin Company, 1913), 44.

68. Tessa Hadley, *The Past* (New York: HarperCollins Publishers, 2016), NP.

~~HOME~~

An Architectural Study

~~It was smaller than the kitchen, but like the rest of the basement it had a stone floor and high, stunted windows, and the same drab institutional paint.⁶⁹—The table is immediately plunged into shadow. Its chief source of light has become the lamp on the sideboard, for the second lamp—in the opposite direction—is now much farther away.⁷⁰—The room was about thirty feet deep and twenty wide, and it was decorated in a rather hectic manner, with more moulded detail on its ceiling and walls, and an imposing marble fireplace.⁷¹—Two of the windows overlook the central section of the veranda.⁷²—A chandelier—crystal, glass, something fancy—was suspended from the plaster rose on the ceiling and a wide flight of stairs with worn red carpet curled upwards and away at the back of the hall.⁷³—Although the office—like the bedrooms and the bathroom—opens onto the hallway, the hallway itself ends at the dining room, with no door between.⁷⁴—It had a vivid yellow paper on its walls and a greenish patterned carpet; the fireplace was unblemished white marble, and from the centre of the heavily-moulded ceiling there hung a large gilt-and-crystal chandelier.⁷⁵—The balusters are of turned wood, with a median hip and two accessory smaller bulges, one on each end.⁷⁶—There's a small black iron door, set into the brick wall.⁷⁷~~

69. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 9.

70. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 45.

71. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 17.

72. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

73. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 34.

74. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 58.

75. Sarah Waters, *The Little Stranger* (New York: Penguin Group, 2009), 60.

76. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 54.

77. David Mitchell, *Slade House* (New York: Penguin Random House LLC, 2015), 5.

~~HOME~~

An Architectural Study

~~But the slats of the blind are too sharply slanted to permit what is outside to be seen from the doorway.⁷⁸ Presumably the doors had led once to a side garden, and sun had spilled through the glass on mornings like this to cast warm, bright squares on the carpet floor.⁷⁹ Now the house is empty.⁸⁰~~

78. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 59.

79. Kate Morton, *The Lake House* (New York: Washington Square Press, 2015), 35.

80. Alain Robbe-Grillet, *Jealousy*, trans. Richard Howard (New York: Grove Press, Inc., 1965), 93

HOME IV
An Architectural Study

Must Sample Literature From the 21st Century

Must Sample From the Genre, Horror

Must Sample Full Sentences

No Characterization

No Dialogue

Must Alternate Sources

Must Order Excerpts From: Site, Building Exterior, Building Interior, Building Details

No Redaction

HOME IV

An Architectural Study

Across the field, just off-center, was the dark shape of a house.¹ It sits at the base of a hill, the start of a nice flat patch of land.² A house.³ A structure, an object.⁴ Hidden.⁵ It was solid and beautiful and challenging, all at the same time.⁶ The house is raised from the road and laid along the top of a brick staircase, surrounded by thick hedge with pink flowers fighting through it.⁷ The hooded porch light was on, islanding the porch and the narrow yard in an amber glow.⁸ Miniature lamps cast a warm glow on the flagstones every few yards.⁹ The long stairway up to the main house was a curving track through a jungle of trees and vines, and the old granite steps were slippery with drifts of soggy dead leaves.¹⁰ The hedges on either side of the walkway were neat and precisely cornered; even in the dim light the flower beds were hilarious with color.¹¹ The upper rows were in almost complete darkness.¹² The house, the garden, moving.¹³ The main house was two and a half stories tall.¹⁴ From the front yard, however, it shows none of the comforting Greek sense of proportion.¹⁵ Set into the stone wall was a towering Gothic window, the beveled pans of its enormous, narrow body glowing in the afternoon sun.¹⁶ The stone skin of the building seems able to adopt the hue that best fits the landscape.¹⁷

1. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.
2. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.
3. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.
4. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.
5. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.
6. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.
7. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.
8. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.
9. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.
10. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.
11. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.
12. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 14.
13. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.
14. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.
15. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.
16. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 9.
17. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

HOME IV

An Architectural Study

The harsh appearance of the stone walls is softened by sweeping curtains of ivy that are draped over the sides of the house like a cape.¹⁸ Now its columns, wood slat siding, and jagged remnants of gingerbread were all the color of laundry water.¹⁹ The second floor was the only one with windows that weren't blown out.²⁰ The lower floors were layered with shutterless arched windows taller than a man and punctuated with iron accents whose points looked more dangerous than decorative.²¹ A narrow covered balcony extended outside the windows on the second floor, detailed with an oxidized copper roof, black iron latticework along the sides and railing.²² On the third floor the front wall recedes, yielding room for two balconies.²³ A single window glowed brightly from the third story.²⁴ A shadow behind the curtain.²⁵ A wraparound porch sagged out front and around to the north side, weighed down by a century of Virginia creeper, English ivy, and a dull green tsunami of kudzu.²⁶ The house must have looked Georgian on the blueprint, three stories high, with a mansard roof.²⁷ The roof was a solid triangle with a fat rectangular chimney behind it.²⁸ Beyond it was the foyer and front door.²⁹ There was no visible door.³⁰ The front doorway was gone—no frame, no door, no lintel.³¹

18. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

19. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

20. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

21. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

22. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

23. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

24. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

25. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

26. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

27. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

28. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

29. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

30. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

31. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 66.

HOME IV

An Architectural Study

The peaked awning over the front door was supported by a pair of columns with large stone bases.³² A window under a gabled roof.³³ The house looks contained and solitary.³⁴ It was only a house, after all.³⁵ There is another shelter inside the house.³⁶ There was a fireplace in there, certainly.³⁷ The first floor was more reminiscent of a hotel lobby than a house.³⁸ There are fourteen bedrooms total.³⁹ A parallel hallway ran down the other, west side of the bungalow, dividing it into roughly three sections with bedrooms, bathrooms, and the kitchen in either wing, and the front parlor, the dining hall, and living room in the center.⁴⁰ The hallway was deathly quiet.⁴¹ There were hand-hewn exposed beams in almost every room and wide-plank floors.⁴² Overhead, just inside the front door, a big light fixture stopped short of being a chandelier.⁴³ Farther back, a wooden archway led to the kitchen and an open dining room.⁴⁴ The ceilings were high, and the room dividers on either side had curvy white columns atop them.⁴⁵ The small opening in the ceiling that leads to the attic is lit up, the glow from the single bulb inside shining down onto the miniature staircase positioned below.⁴⁶ The attic has only two dormers, and the spine in the middle peaks in the mansard, rises a little further, then ends for good in a sort of belfry.⁴⁷ The room smelled old, like paper and dust and dry biscuits.⁴⁸

32. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

33. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

34. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

35. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

36. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

37. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

38. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

39. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

40. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

41. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

42. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

43. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

44. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 27.

45. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

46. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

47. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

48. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME IV

An Architectural Study

No windows for the attic.⁴⁹ The room looked the same, ordinary, dull, empty.⁵⁰ The swirling green-and-gold Victorian wallpaper that accents the rest of the house is missing up here, which gives the attic a stripped, empty feel.⁵¹ In the middle of the back wall were a pair of doors leading to a small balcony.⁵² The first door was slightly ajar.⁵³ At the far end of the room, half a tattered curtain rustled and stirred before a broken window.⁵⁴ It had one pocket door, at least—half extended, partially blocking the thoroughfare.⁵⁵ Open and closed.⁵⁶ The door opposite likely led to the kitchen.⁵⁷ The far wall leading to the dining hall consisted of a series of carved wooden screens inset with sandblasted panels.⁵⁸ The room was not lavish, but lovely.⁵⁹ It was a small back room lit with gloomy red light, crumbling brick walls draped with black fabric, a circular wooden table with a few folding chairs, a red stained-glass lamp suspended over it.⁶⁰ The pantry was perpetually dark, having not been deemed worthy of a light when the bungalow was outfitted for electrical lines.⁶¹ The spotless hardwood floor reflected a wide, carpeted staircase.⁶² Outside the large picture window in the second-floor office, the dark, jaded shapes of the treetops swayed against a night sky illuminated by an unseen streetlight.⁶³

49. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

50. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

51. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

52. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

53. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

54. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 2.

55. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

56. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

57. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

58. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

59. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 24.

60. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

61. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

62. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 20.

63. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 29.

HOME IV

An Architectural Study

The room was elegantly furnished with an array of fine, plush covered furniture and global curios.⁶⁴ The bathroom was clean, with white fixtures, pink towels, a pink bath mat, and a soap dish with red soaps in the shape of roses.⁶⁵ It had one of those ancient bathtubs with the heavy iron claw feet that looked about a hundred years old.⁶⁶ The door to the bathing area was like all the others in the interior of the bungalow, made of shiny wood inset with three panels.⁶⁷ The pedestal sink stood solid and sturdy.⁶⁸ The bathroom lights are burned out.⁶⁹ The room was small, windowless, and flat except for a rectangular cement ridge that had been built to keep the water from spreading out of the bathing area.⁷⁰ But the adjoining wall was covered by a set of heavy curtains hanging from a thick wooden rod.⁷¹ The air smelled of must and thick clotting mold, rich and sulfurous.⁷² The kitchen was galley style, with old metal cabinets that were rusted through in places.⁷³ Here in the long galley there were two deep, adjoining sinks with ridiculously long drain boards, and a food prep counter with open shelves above and below for pans and bowls.⁷⁴ The parlor was carpeted by two enormous, wine red Persian rugs.⁷⁵ Every window was dark, a few adorned with heavy curtains, the panes dirty.⁷⁶

64. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

65. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 35.

66. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

67. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

68. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

69. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

70. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

71. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

72. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

73. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

74. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

75. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

76. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

HOME IV

An Architectural Study

There are three bedrooms and a full bathroom on the fourth floor, plus a small attic with a pull-down ladder.⁷⁷ The ceiling above the bed was mottled brown, and a foot-wide section of plaster had at some time fallen onto the mattress, which appeared to have been soaked by at least one winter's leaked rains.⁷⁸ A dim light cast a faint glow across the room, which was decorated in stylish white upholstered furniture covered in hand-beaten metallic sheeting.⁷⁹ A skylight high above cast a single stream of sunshine down into the darkened room.⁸⁰ A mirror hung on the wall, veiled under a tissue-thin cloth.⁸¹ It is beneath the sitting room with the fireplace; it is under a trapdoor set in the floor.⁸² The basement windows.⁸³ The floor here was poured concrete.⁸⁴ The room is dim and long and deep; a room for sleeping in.⁸⁵ The inside of the room is a weird balance of messy and neat; the flowered bedspread is pulled smoothly over the mattress, but there are random stacks of dust-covered books all over the plush carpet, likely from the library on the second floor.⁸⁶ The walls held not a single window.⁸⁷ The air-conditioning unit below the window blew a cool, steady breath across the room.⁸⁸ A mosquito coil burned in one corner, releasing a bittersweet smell, where a temperamental air-conditioning unit juttied out from the wall.⁸⁹

77. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 30.

78. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

79. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

80. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 50.

81. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

82. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

83. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

84. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

85. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

86. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

87. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

88. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 73.

89. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME IV

An Architectural Study

The door had a wood frame, with glass panels and brass inlay details.⁹⁰ It would not open.⁹¹ Two short wires stuck out of the wall above the baseboard where the telephone had been connected.⁹² The house was made from nothing more fantastic than wood and nails, mortar and stone.⁹³ But what a nail.⁹⁴

90. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

91. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

92. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

93. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 1.

94. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 19.

HOME V
An Architectural Study

Must Sample Literature From the 21st Century

Must Sample From the Genre, Horror

Must Sample Full Sentences

No Characterization

No Dialogue

Must Alternate Sources

Must Mirror Excerpts From: Building Details, Building Interior, Building Exterior, Site

No Redaction

HOME V

An Architectural Study

But what a nail.¹ The house was made from nothing more fantastic than wood and nails, mortar and stone.² Two short wires stuck out of the wall above the baseboard where the telephone had been connected.³ It would not open.⁴ The door had a wood frame, with glass panels and brass inlay details.⁵ A mosquito coil burned in one corner, releasing a bittersweet smell, where a temperamental air-conditioning unit jutted out from the wall.⁶ The air-conditioning unit below the window blew a cool, steady breath across the room.⁷ The walls held not a single window.⁸ The inside of the room is a weird balance of messy and neat; the flowered bedspread is pulled smoothly over the mattress, but there are random stacks of dust-covered books all over the plush carpet, likely from the library on the second floor.⁹ The room is dim and long and deep; a room for sleeping in.¹⁰ The floor here was poured concrete.¹¹ The basement windows.¹² It is beneath the sitting room with the fireplace; it is under a trapdoor set in the floor.¹³ A mirror hung on the wall, veiled under a tissue-thin cloth.¹⁴ A skylight high above cast a single stream of sunshine down into the darkened room.¹⁵ A dim light cast a faint glow across the room, which was decorated in stylish white upholstered furniture covered in hand-beaten metallic sheeting.¹⁶

1. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 19.

2. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 1.

3. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

4. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

5. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

6. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

7. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 73.

8. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

9. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

10. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

11. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

12. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

13. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

14. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

15. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 50.

16. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME V

An Architectural Study

The ceiling above the bed was mottled brown, and a foot-wide section of plaster had at some time fallen onto the mattress, which appeared to have been soaked by at least one winter's leaked rains.¹⁷ There are three bedrooms and a full bathroom on the fourth floor, plus a small attic with a pull-down ladder.¹⁸ Every window was dark, a few adorned with heavy curtains, the panes dirty.¹⁹ The parlor was carpeted by two enormous, wine red Persian rugs.²⁰ Here in the long galley there were two deep, adjoining sinks with ridiculously long drain boards, and a food prep counter with open shelves above and below for pans and bowls.²¹ The kitchen was galley style, with old metal cabinets that were rusted through in places.²² The air smelled of must and thick clotting mold, rich and sulfurous.²³ But the adjoining wall was covered by a set of heavy curtains hanging from a thick wooden rod.²⁴ The room was small, windowless, and flat except for a rectangular cement ridge that had been built to keep the water from spreading out of the bathing area.²⁵ The bathroom lights are burned out.²⁶ The pedestal sink stood solid and sturdy.²⁷ The door to the bathing area was like all the others in the interior of the bungalow, made of shiny wood inset with three panels.²⁸ It had one of those ancient bathtubs with the heavy iron claw feet that looked about a hundred years old.²⁹

17. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

18. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 30.

19. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

20. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

21. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

22. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

23. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

24. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

25. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

26. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

27. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

28. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

29. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

HOME V

An Architectural Study

The bathroom was clean, with white fixtures, pink towels, a pink bath mat, and a soap dish with red soaps in the shape of roses.³⁰ The room was elegantly furnished with an array of fine, plush covered furniture and global curios.³¹ Outside the large picture window in the second-floor office, the dark, jaded shapes of the treetops swayed against a night sky illuminated by an unseen streetlight.³² The spotless hardwood floor reflected a wide, carpeted staircase.³³ The pantry was perpetually dark, having not been deemed worthy of a light when the bungalow was outfitted for electrical lines.³⁴ It was a small back room lit with gloomy red light, crumbling brick walls draped with black fabric, a circular wooden table with a few folding chairs, a red stained-glass lamp suspended over it.³⁵ The room was not lavish, but lovely.³⁶ The far wall leading to the dining hall consisted of a series of carved wooden screens inset with sandblasted panels.³⁷ The door opposite likely led to the kitchen.³⁸ Open and closed.³⁹ It had one pocket door, at least—half extended, partially blocking the thoroughfare.⁴⁰ At the far end of the room, half a tattered curtain rustled and stirred before a broken window.⁴¹ The first door was slightly ajar.⁴² In the middle of the back wall were a pair of doors leading to a small balcony.⁴³

30. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 35.

31. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

32. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 29.

33. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 20.

34. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

35. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

36. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 24.

37. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

38. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

39. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

40. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

41. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 2.

42. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

43. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

HOME V

An Architectural Study

The swirling green-and-gold Victorian wallpaper that accents the rest of the house is missing up here, which gives the attic a stripped, empty feel.⁴⁴ The room looked the same, ordinary, dull, empty.⁴⁵ No windows for the attic.⁴⁶ The room smelled old, like paper and dust and dry biscuits.⁴⁷ The attic has only two dormers, and the spine in the middle peaks in the mansard, rises a little further, then ends for good in a sort of belfry.⁴⁸ The small opening in the ceiling that leads to the attic is lit up, the glow from the single bulb inside shining down onto the miniature staircase positioned below.⁴⁹ The ceilings were high, and the room dividers on either side had curvy white columns atop them.⁵⁰ Farther back, a wooden archway lead to the kitchen and an open dining room.⁵¹ Overhead, just inside the front door, a big light fixture stopped short of being a chandelier.⁵² There were hand-hewn exposed beams in almost every room and wide-plank floors.⁵³ The hallway was deathly quiet.⁵⁴ A parallel hallway ran down the other, west side of the bungalow, dividing it into roughly three sections with bedrooms, bathrooms, and the kitchen in either wing, and the front parlor, the dining hall, and living room in the center.⁵⁵ There are fourteen bedrooms total.⁵⁶ The first floor was more reminiscent of a hotel lobby than a house.⁵⁷

44. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

45. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

46. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

47. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

48. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

49. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

50. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

51. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 27.

52. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

53. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

54. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

55. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

56. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

57. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

HOME V

An Architectural Study

There was a fireplace in there, certainly.⁵⁸ There is another shelter inside the house.⁵⁹ It was only a house, after all.⁶⁰ The house looks contained and solitary.⁶¹ A window under a gabled roof.⁶² The peaked awning over the front door was supported by a pair of columns with large stones bases.⁶³ The front doorway was gone—no frame, no door, no lintel.⁶⁴ There was no visible door.⁶⁵ Beyond it was the foyer and front door.⁶⁶ The roof was a solid triangle with a fat rectangular chimney behind it.⁶⁷ The house must have looked Georgian on the blueprint, three stories high, with a mansard roof.⁶⁸ A wraparound porch sagged out front and around to the north side, weighed down by a century of Virginia creeper, English ivy, and a dull green tsunami of kudzu.⁶⁹ A shadow behind the curtain.⁷⁰ A single window glowed brightly from the third story.⁷¹ On the third floor the front wall recedes, yielding room for two balconies.⁷² A narrow covered balcony extended outside the windows on the second floor, detailed with an oxidized copper roof, black iron latticework along the sides and railing.⁷³ The lower floors were layered with shutterless arched windows taller than a man and punctuated with iron accents whose points looked more dangerous than decorative.⁷⁴ The second floor was the only one with windows that weren't blown out.⁷⁵

58. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

59. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

60. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

61. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

62. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

63. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

64. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 66.

65. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

66. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

67. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

68. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

69. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

70. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

71. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

72. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

73. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

74. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

75. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

HOME V

An Architectural Study

Now its columns, wood slat siding, and jagged remnants of gingerbread were all the color of laundry water.⁷⁶ The harsh appearance of the stone walls is softened by sweeping curtains of ivy that are draped over the sides of the house like a cape.⁷⁷ The stone skin of the building seems able to adopt the hue that best fits the landscape.⁷⁸ Set into the stone wall was a towering Gothic window, the beveled pans of its enormous, narrow body glowing in the afternoon sun.⁷⁹ From the front yard, however, it shows none of the comforting Greek sense of proportion.⁸⁰ The main house was two and a half stories tall.⁸¹ The house, the garden, moving.⁸² The upper rows were in almost complete darkness.⁸³ The hedges on either side of the walkway were neat and precisely cornered; even in the dim light the flower beds were hilarious with color.⁸⁴ The long stairway up to the main house was a curving track though a jungle of trees and vines, and the old granite steps were slippery with drifts of soggy dead leaves.⁸⁵ Miniature lamps cast a warm glow on the flagstones every few yards.⁸⁶ The hooded porch light was on, islanding the porch and the narrow yard in an amber glow.⁸⁷ The house is raised from the road and laid along the top of a brick staircase, surrounded by thick hedge with pink flowers fighting through it.⁸⁸

76. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

77. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

78. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

79. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 9.

80. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

81. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

82. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

83. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 14.

84. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

85. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

86. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

87. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

88. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

HOME V

An Architectural Study

It was solid and beautiful and challenging, all at the same time.⁸⁹
Hidden.⁹⁰ A structure, an object.⁹¹ A house.⁹² It sits at the base
of a hill, the start of a nice flat patch of land.⁹³ Across the field,
just off-center, was the dark shape of a house.⁹⁴

89. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

90. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

91. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

92. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

93. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

94. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

HOME VI
An Architectural Study

Must Sample Literature From the 21st Century

Must Sample From the Genre, Horror

Must Sample Full Sentences

No Characterization

No Dialogue

Must Alternate Sources

Must Order Excerpts From: Building Details, Building Interior, Building Exterior, Site

No Redaction

HOME VI

An Architectural Study

The house was made from nothing more fantastic than wood and nails, mortar and stone.¹ But what a nail.² Two short wires stuck out of the wall above the baseboard where the telephone had been connected.³ The door had a wood frame, with glass panels and brass inlay details.⁴ The inside of the room is a weird balance of messy and neat; the flowered bedspread is pulled smoothly over the mattress, but there are random stacks of dust-covered books all over the plush carpet, likely from the library on the second floor.⁵ The floor here was poured concrete.⁶ The walls held not a single window.⁷ The room is dim and long and deep; a room for sleeping in.⁸ The ceiling above the bed was mottled brown, and a foot-wide section of plaster had at some time fallen onto the mattress, which appeared to have been soaked by at least one winter's leaked rains.⁹ A mirror hung on the wall, veiled under a tissue-thin cloth.¹⁰ There were hand-hewn exposed beams in almost every room and wide-plank floors.¹¹ There are three bedrooms and a full bathroom on the fourth floor, plus a small attic with a pull-down ladder.¹² There are fourteen bedrooms total.¹³ The first floor was more reminiscent of a hotel lobby than a house.¹⁴ A parallel hallway ran down the other, west side of the bungalow, dividing it into roughly three sections with bedrooms, bathrooms, and the kitchen in either wing, and the front parlor, the dining hall, and living room in the center.¹⁵

1. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 1.

2. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 19.

3. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

4. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

5. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

6. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

7. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

8. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

9. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

10. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

11. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

12. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 30.

13. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

14. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

15. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME VI

An Architectural Study

The first door was slightly ajar.¹⁶ The kitchen was galley style, with old metal cabinets that were rusted through in places.¹⁷ A skylight high above cast a single stream of sunshine down into the darkened room.¹⁸ Overhead, just inside the front door, a big light fixture stopped short of being a chandelier.¹⁹ Here in the long galley there were two deep, adjoining sinks with ridiculously long drain boards, and a food prep counter with open shelves above and below for pans and bowls.²⁰ The pedestal sink stood solid and sturdy.²¹ The door to the bathing area was like all the others in the interior of the bungalow, made of shiny wood inset with three panels.²² The bathroom was clean, with white fixtures, pink towels, a pink bath mat, and a soap dish with red soaps in the shape of roses.²³ The room was small, windowless, and flat except for a rectangular cement ridge that had been built to keep the water from spreading out of the bathing area.²⁴ It had one of those ancient bathtubs with the heavy iron claw feet that looked about a hundred years old.²⁵ A mosquito coil burned in one corner, releasing a bittersweet smell, where a temperamental air-conditioning unit jutted out from the wall.²⁶ The bathroom lights are burned out.²⁷ The pantry was perpetually dark, having not been deemed worthy of a light when the bungalow was outfitted for electrical lines.²⁸

16. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

17. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

18. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 50.

19. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

20. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

21. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

22. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

23. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 35.

24. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

25. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

26. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

27. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

28. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME VI

An Architectural Study

Every window was dark, a few adorned with heavy curtains, the panes dirty.²⁹ At the far end of the room, half a tattered curtain rustled and stirred before a broken window.³⁰ The room looked the same, ordinary, dull, empty.³¹ The air smelled of must and thick clotting mold, rich and sulfurous.³² The door opposite likely led to the kitchen.³³ It would not open.³⁴ But the adjoining wall was covered by a set of heavy curtains hanging from a thick wooden rod.³⁵ It had one pocket door, at least—half extended, partially blocking the thoroughfare.³⁶ It is beneath the sitting room with the fireplace; it is under a trapdoor set in the floor.³⁷ There was a fireplace in there, certainly.³⁸ The spotless hardwood floor reflected a wide, carpeted staircase.³⁹ The far wall leading to the dining hall consisted of a series of carved wooden screens inset with sandblasted panels.⁴⁰ The basement windows.⁴¹ The parlor was carpeted by two enormous, wine red Persian rugs.⁴² It was a small back room lit with gloomy red light, crumbling brick walls draped with black fabric, a circular wooden table with a few folding chairs, a red stained-glass lamp suspended over it.⁴³ The air-conditioning unit below the window blew a cool, steady breath across the room.⁴⁴ The room was elegantly furnished with an array of fine, plush covered furniture and global curios.⁴⁵

29. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

30. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 2.

31. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

32. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

33. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

34. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

35. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

36. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

37. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

38. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

39. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 20.

40. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

41. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

42. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

43. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

44. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 73.

45. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME VI

An Architectural Study

The ceilings were high, and the room dividers on either side had curvy white columns atop them.⁴⁶ The small opening in the ceiling that leads to the attic is lit up, the glow from the single bulb inside shining down onto the miniature staircase positioned below.⁴⁷ In the middle of the back wall were a pair of doors leading to a small balcony.⁴⁸ Outside the large picture window in the second-floor office, the dark, jaded shapes of the treetops swayed against a night sky illuminated by an unseen streetlight.⁴⁹ A dim light cast a faint glow across the room, which was decorated in stylish white upholstered furniture covered in hand-beaten metallic sheeting.⁵⁰ Farther back, a wooden archway lead to the kitchen and an open dining room.⁵¹ The attic has only two dormers, and the spine in the middle peaks in the mansard, rises a little further, then ends for good in a sort of belfry.⁵² No windows for the attic.⁵³ The room was not lavish, but lovely.⁵⁴ The room smelled old, like paper and dust and dry biscuits.⁵⁵ The swirling green-and-gold Victorian wallpaper that accents the rest of the house is missing up here, which gives the attic a stripped, empty feel.⁵⁶ The hallway was deathly quiet.⁵⁷ There is another shelter inside the house.⁵⁸ Hidden.⁵⁹ It was only a house, after all.⁶⁰ A house.⁶¹ The roof was a solid triangle with a fat rectangular chimney behind it.⁶²

46. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

47. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

48. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

49. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 29.

50. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

51. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 27.

52. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

53. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

54. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 24.

55. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

56. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

57. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

58. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

59. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

60. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

61. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

62. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

HOME VI

An Architectural Study

A window under a gabled roof.⁶³ Open and closed.⁶⁴ A shadow behind the curtain.⁶⁵ The house looks contained and solitary.⁶⁶ A single window glowed brightly from the third story.⁶⁷ The peaked awning over the front door was supported by a pair of columns with large stone bases.⁶⁸ Beyond it was the foyer and front door.⁶⁹ On the third floor the front wall recedes, yielding room for two balconies.⁷⁰ The main house was two and a half stories tall.⁷¹ There was no visible door.⁷² From the front yard, however, it shows none of the comforting Greek sense of proportion.⁷³ A narrow covered balcony extended outside the windows on the second floor, detailed with an oxidized copper roof, black iron latticework along the sides and railing.⁷⁴ The front doorway was gone—no frame, no door, no lintel.⁷⁵ The house must have looked Georgian on the blueprint, three stories high, with a mansard roof.⁷⁶ The second floor was the only one with windows that weren't blown out.⁷⁷ A wraparound porch sagged out front and around to the north side, weighed down by a century of Virginia creeper, English ivy, and a dull green tsunami of kudzu.⁷⁸ The harsh appearance of the stone walls is softened by sweeping curtains of ivy that are draped over the sides of the house like a cape.⁷⁹

63. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

64. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

65. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

66. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

67. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

68. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

69. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

70. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

71. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

72. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

73. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

74. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

75. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 66.

76. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

77. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

78. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

79. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

HOME VI

An Architectural Study

Set into the stone wall was a towering Gothic window, the beveled panes of its enormous, narrow body glowing in the afternoon sun.⁸⁰ The lower floors were layered with shutterless arched windows taller than a man and punctuated with iron accents whose points looked more dangerous than decorative.⁸¹ Now its columns, wood slat siding, and jagged remnants of gingerbread were all the color of laundry water.⁸² The stone skin of the building seems able to adopt the hue that best fits the landscape.⁸³ The house is raised from the road and laid along the top of a brick staircase, surrounded by thick hedge with pink flowers fighting through it.⁸⁴ The hedges on either side of the walkway were neat and precisely cornered; even in the dim light the flower beds were hilarious with color.⁸⁵ The upper rows were in almost complete darkness.⁸⁶ The house, the garden, moving.⁸⁷ The long stairway up to the main house was a curving track through a jungle of trees and vines, and the old granite steps were slippery with drifts of soggy dead leaves.⁸⁸ Miniature lamps cast a warm glow on the flagstones every few yards.⁸⁹ Across the field, just off-center, was the dark shape of a house.⁹⁰

80. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 9.

81. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

82. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

83. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

84. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

85. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

86. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 14.

87. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

88. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

89. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

90. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

HOME VI

An Architectural Study

A structure, an object.⁹¹ It sits at the base of a hill, the start of a nice flat patch of land.⁹² The hooded porch light was on, islanding the porch and the narrow yard in an amber glow.⁹³ It was solid and beautiful and challenging, all at the same time.⁹⁴

91. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

92. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

93. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

94. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

HOME VII

An Architectural Study

HOME VII

An Architectural Study

Across the field, just off-center, was the dark shape of a house.¹ It would not open.² Every window was dark, a few adorned with heavy curtains, the panes dirty.³ The main house was two and a half stories tall.⁴ A parallel hallway ran down the other, west side of the bungalow, dividing it into roughly three sections with bedrooms, bathrooms, and the kitchen in either wing, and the front parlor, the dining hall, and living room in the center.⁵ The hallway was deathly quiet.⁶ The house is raised from the road and laid along the top of a brick staircase, surrounded by thick hedge with pink flowers fighting through it.⁷ There was a fireplace in there, certainly.⁸ The door to the bathing area was like all the others in the interior of the bungalow, made of shiny wood inset with three panels.⁹ The house must have looked Georgian on the blueprint, three stories high, with a mansard roof.¹⁰ No windows for the attic.¹¹ The air smelled of must and thick clotting mold, rich and sulfurous.¹² The house was made from nothing more fantastic than wood and nails, mortar and stone.¹³ The harsh appearance of the stone walls is softened by sweeping curtains of ivy that are draped over the sides of the house like a cape.¹⁴ The hedges on either side of the walkway were neat and precisely cornered; even in the dim light the flower beds were hilarious with color.¹⁵

1. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.
2. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.
3. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.
4. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.
5. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.
6. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.
7. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.
8. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.
9. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.
10. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.
11. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.
12. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.
13. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 1.
14. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.
15. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

HOME VII

An Architectural Study

But the adjoining wall was covered by a set of heavy curtains hanging from a thick wooden rod.¹⁶ The door had a wood frame, with glass panels and brass inlay details.¹⁷ A mosquito coil burned in one corner, releasing a bittersweet smell, where a temperamental air-conditioning unit jutted out from the wall.¹⁸ The roof was a solid triangle with a fat rectangular chimney behind it.¹⁹ It sits at the base of a hill, the start of a nice flat patch of land.²⁰ A wraparound porch sagged out front and around to the north side, weighed down by a century of Virginia creeper, English ivy, and a dull green tsunami of kudzu.²¹ A skylight high above cast a single stream of sunshine down into the darkened room.²² The spotless hardwood floor reflected a wide, carpeted staircase.²³ The long stairway up to the main house was a curving track through a jungle of trees and vines, and the old granite steps were slippery with drifts of soggy dead leaves.²⁴ The floor here was poured concrete.²⁵ A single window glowed brightly from the third story.²⁶ Open and closed.²⁷ On the third floor the front wall recedes, yielding room for two balconies.²⁸ A mirror hung on the wall, veiled under a tissue-thin cloth.²⁹ But what a nail.³⁰ A narrow covered balcony extended outside the windows on the second floor, detailed with an oxidized copper roof, black iron latticework along the sides and railing.³¹

16. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

17. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

18. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

19. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

20. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

21. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

22. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 50.

23. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 20.

24. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

25. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

26. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 67.

27. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

28. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

29. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

30. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 19.

31. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

HOME VII

An Architectural Study

Outside the large picture window in the second-floor office, the dark, jade shapes of the treetops swayed against a night sky illuminated by an unseen streetlight.³² The swirling green-and-gold Victorian wallpaper that accents the rest of the house is missing up here, which gives the attic a stripped, empty feel.³³ The hooded porch light was on, islanding the porch and the narrow yard in an amber glow.³⁴ The basement windows.³⁵ The lower floors were layered with shutterless arched windows taller than a man and punctuated with iron accents whose points looked more dangerous than decorative.³⁶ The walls held not a single window.³⁷ The second floor was the only one with windows that weren't blown out.³⁸ There are three bedrooms and a full bathroom on the fourth floor, plus a small attic with a pull-down ladder.³⁹ The attic has only two dormers, and the spine in the middle peaks in the mansard, rises a little further, then ends for good in a sort of belfry.⁴⁰ Now its columns, wood slat siding, and jagged remnants of gingerbread were all the color of laundry water.⁴¹ The room was small, windowless, and flat except for a rectangular cement ridge that had been built to keep the water from spreading out of the bathing area.⁴²

32. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 29.

33. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

34. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

35. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

36. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

37. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

38. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

39. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 30.

40. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

41. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 41.

42. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

HOME VII

An Architectural Study

The inside of the room is a weird balance of messy and neat; the flowered bedspread is pulled smoothly over the mattress, but there are random stacks of dust-covered books all over the plush carpet, likely from the library on the second floor.⁴³ Set into the stone wall was a towering Gothic window, the beveled pans of its enormous, narrow body glowing in the afternoon sun.⁴⁴ It is beneath the sitting room with the fireplace; it is under a trapdoor set in the floor.⁴⁵ The room was elegantly furnished with an array of fine, plush covered furniture and global curios.⁴⁶ It was solid and beautiful and challenging, all at the same time.⁴⁷ The ceiling above the bed was mottled brown, and a foot-wide section of plaster had at some time fallen onto the mattress, which appeared to have been soaked by at least one winter's leaked rains.⁴⁸ The ceilings were high, and the room dividers on either side had curvy white columns atop them.⁴⁹ From the front yard, however, it shows none of the comforting Greek sense of proportion.⁵⁰ The kitchen was galley style, with old metal cabinets that were rusted through in places.⁵¹ The bathroom lights are burned out.⁵² The house, the garden, moving.⁵³ There were hand-hewn exposed beams in almost every room and wide-plank floors.⁵⁴

43. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

44. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 9.

45. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

46. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

47. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

48. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

49. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

50. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

51. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

52. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

53. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

54. Jennifer McMahon, *The Invited: A Novel* (United States: Knopf Doubleday Publishing Group, 2019), NP.

HOME VII

An Architectural Study

The bathroom was clean, with white fixtures, pink towels, a pink bath mat, and a soap dish with red soaps in the shape of roses.⁵⁵ It was only a house, after all.⁵⁶ The room is dim and long and deep; a room for sleeping in.⁵⁷ It was a small back room lit with gloomy red light, crumbling brick walls draped with black fabric, a circular wooden table with a few folding chairs, a red stained-glass lamp suspended over it.⁵⁸ The stone skin of the building seems able to adopt the hue that best fits the landscape.⁵⁹ A dim light cast a faint glow across the room, which was decorated in stylish white upholstered furniture covered in hand-beaten metallic sheeting.⁶⁰ The first door was slightly ajar.⁶¹ Two short wires stuck out of the wall above the baseboard where the telephone had been connected.⁶² The parlor was carpeted by two enormous, wine red Persian rugs.⁶³ In the middle of the back wall were a pair of doors leading to a small balcony.⁶⁴ Miniature lamps cast a warm glow on the flagstones every few yards.⁶⁵ Here in the long galley there were two deep, adjoining sinks with ridiculously long drain boards, and a food prep counter with open shelves above and below for pans and bowls.⁶⁶ The pedestal sink stood solid and sturdy.⁶⁷ A shadow behind the curtain.⁶⁸ It had one pocket door, at least—half extended, partially blocking the thoroughfare.⁶⁹

55. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 35.

56. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

57. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

58. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

59. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

60. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

61. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

62. Tim Powers, *Medusa's Web: A Novel* (United States: William Morrow, 2016), NP.

63. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

64. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

65. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 19.

66. Laura Benedict, *Bliss House: A Novel* (United States: Pegasus Books, 2014), NP.

67. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

68. Edgar Cantero, *The Supernatural Enhancements* (United States: Knopf Doubleday Publishing Group, 2014), NP.

69. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 45.

HOME VII

An Architectural Study

The room was not lavish, but lovely.⁷⁰ Beyond it was the foyer and front door.⁷¹ The far wall leading to the dining hall consisted of a series of carved wooden screens inset with sandblasted panels.⁷² At the far end of the room, half a tattered curtain rustled and stirred before a broken window.⁷³ A window under a gabled roof.⁷⁴ The small opening in the ceiling that leads to the attic is lit up, the glow from the single bulb inside shining down onto the miniature staircase positioned below.⁷⁵ The room smelled old, like paper and dust and dry biscuits.⁷⁶ There was no visible door.⁷⁷ Farther back, a wooden archway led to the kitchen and an open dining room.⁷⁸ The pantry was perpetually dark, having not been deemed worthy of a light when the bungalow was outfitted for electrical lines.⁷⁹ The peaked awning over the front door was supported by a pair of columns with large stone bases.⁸⁰ The air-conditioning unit below the window blew a cool, steady breath across the room.⁸¹ Overhead, just inside the front door, a big light fixture stopped short of being a chandelier.⁸² A structure, an object.⁸³ The room looked the same, ordinary, dull, empty.⁸⁴ There are fourteen bedrooms total.⁸⁵ The upper rows were in almost complete darkness.⁸⁶ The first floor was more reminiscent of a hotel lobby than a house.⁸⁷

70. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 24.

71. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 44.

72. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

73. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 2.

74. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

75. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

76. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

77. Marisha Pessl, *Night Film: A Novel* (United States: Random House Publishing Group, 2013), NP.

78. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 27.

79. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

80. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

81. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 73.

82. Cherie Priest, *The Family Plot: A Novel* (New York: Tom Doherty Associates, 2016), 43.

83. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

84. Shilpa Agarwal, *Haunting Bombay* (New York: Soho Press, Inc., 2009), NP.

85. Amy Lukavics, *The Women in the Walls: A Dark and Dangerous Tale* (United States: Harlequin, 2016), NP.

86. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 14.

87. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

HOME VII

An Architectural Study

It had one of those ancient bathtubs with the heavy iron claw feet that looked about a hundred years old.⁸⁸ The front doorway was gone—no frame, no door, no lintel.⁸⁹ The door opposite likely led to the kitchen.⁹⁰ There is another shelter inside the house.⁹¹ A house.⁹² The house looks contained and solitary.⁹³ Hidden.⁹⁴

88. Micol Ostow, *Amity* (New York: Egmont USA, 2014), NP.

89. Frank E. Peretti and Ted Dekker, *House* (Nashville: Thomas Nelson, 2008), 66.

90. Melissa Erin Jackson, *The Forgotten Child* (United States: Ringtail Press, 2018), NP.

91. Helen Oyeyemi, *White is for Witching* (New York: Penguin Random House LLC, 2009), NP.

92. Scott Thomas, *Kill Creek* (San Francisco: Inkshares Inc., 2017), 65.

93. Kendare Blake, *Anna Dressed in Blood* (New York: Tom Doherty Associates, LLC, 2011), 26.

94. Dawn Kurtagich, *The Dead House* (New York: Hachette Book Group, 2015), NP.

HOME VIII

An Architectural Study

HOME VIII

An Architectural Study

It was a big low-roofed, oak-beamed place, with cream-washed walls and diamond-paned windows, blue-curtained.¹ The February sun rose far enough to make for interesting shadows.² But there was as yet no sun here.³ The porch was dark!⁴ All black and white and grey.⁵ The windows were bare to the sun, the air, and the human gaze.⁶ A low opening with a barred gate in the side of the hill was visible.⁷ At the back of the house, big French windows opened onto a paved terrace.⁸ The light shone on it.⁹ Very bright.¹⁰ The door stood open to the sun and to the air.¹¹ It was an attractive room with a large window overlooking the lake.¹² Somebody had drawn the black curtains, leaving only chinks through which the light of the setting sun could squeeze its way.¹³ There was a dark overcast in the west.¹⁴ It'll be dark in an hour.¹⁵ Through the gaping roof and tottering outside wall, fantastically, unimaginably, sunshine was pouring in through the veils of thickly falling dust.¹⁶ The hall was quiet, a dim hollow place with a dying fire and shadows like the mouths of caverns.¹⁷ The light of the sunset flooded the grey vault with warmth, and the whole building held peace as a cup holds water.¹⁸ There was no light in the hall.¹⁹ The windows were like squares of wet ink, dark and shining.²⁰ Clouded glass.²¹ Outside the garden was sparkling in the afternoon sun.²²

1. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
2. Carola Dunn, *The Winter Garden Mystery: A Daisy Dalrymple Mystery* (United States: St. Martin's Publishing Group, 1995), NP.
3. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.
4. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
5. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
6. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.
7. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.
8. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
9. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
10. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
11. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
12. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
13. Patricia Moyes, *Many Deadly Returns* (New York: Holt, Rinehart, 1970), NP.
14. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 53.
15. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
16. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.
17. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
18. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 85.
19. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 216.
20. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 160.
21. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
22. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.

HOME VIII

An Architectural Study

Beyond, after the bright sunlight outside, there was blackness.²³ The sun's going in.²⁴ It's rather distinctive—or was—being bright yellow.²⁵ The sun had sunk down behind the house and they were in the shadow.²⁶ There were dark shadows under the eaves.²⁷ The moon was down, the window dark.²⁸ For a casual glance the room was just about light enough.²⁹ But in fact it was very dark.³⁰ The screens were locked in place and there were no holes in them.³¹ The moon was rising, and ghostly rays of light filtered through gaps in the foliage overhead.³² No genteel net was stretched across the windowpane, no cream casement cloth hung at its sides.³³ The light stayed there, shining vividly, for a wind had come up, blowing the moon behind a cloud, and casting a shadow over the rest of the house.³⁴ The red leather screen still hid the interior, which seemed to be very dimly lit.³⁵ But the moon hung in the sky, a young silver moon in the pale summer night.³⁶ While the light lasts.³⁷ Through the open windows the summer moonlight shone pale and glimmering into the room, and outside in the corridor a board creaked.³⁸ A shadow on the wall.³⁹ There was no moon, and the tall hedges overshadowed the narrow lane like prison walls.⁴⁰ It was lit only by the round window looking out to the front.⁴¹ Everything seems black.⁴² There seemed to be no light anywhere.⁴³ The house was dark.⁴⁴

23. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 178.

24. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.

25. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

26. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.

27. Agatha Christie, *Peril at End House* (New York: Dodd Mead and Company, 1932), NP.

28. Ellen Raskin, *The Westing Game* (New York: E.P. Dutton, 1978), 17.

29. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

30. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.

31. Carolyn Keene, *The Clue of the Tapping Heels* (New York: Grosset & Dunlap, 1939), NP.

32. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 137.

33. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.

34. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

35. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

36. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 264.

37. Agatha Christie, *The Sittaford Mystery* (New York: Dodd Mead and Company, 1931), NP.

38. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.

39. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

40. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

41. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 41.

42. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 92.

43. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 270.

44. Carolyn Keene, *The Clue in the Diary* (New York: Grosset & Dunlap, 1932), 157.

HOME IX
An Architectural Study

Must Sample Literature From the 20th Century

Must Sample From the Genre, Mystery

Must Sample Excerpts Relating to Light and Shadow

Must Sample Full Sentences

Must Sample <50 Excerpts

No Characterization

No Dialogue

Must Alternate Sources

Must Order Excerpts From: Dawn, Midday, and Dusk

50% Redaction

HOME IX

An Architectural Study

It was a big low-roofed, oak-beamed place, with ~~cream-washed walls and diamond-paned windows, blue-curtained.~~¹ The February sun rose far enough to make ~~for~~ interesting shadows.² But there was ~~as yet no sun here.~~³ The porch was ~~dark!~~⁴ ~~All black and white and grey.~~⁵ The windows were bare to the sun, ~~the air, and the human gaze.~~⁶ A low opening ~~with a barred gate in the side of the hill~~ was visible.⁷ At the back ~~of the house, big~~ French windows opened ~~onto a paved terrace.~~⁸ The light shone on it.⁹ Very bright.¹⁰ ~~The door stood open to the sun, and to the air.~~¹¹ It was an attractive room with a large window ~~overlooking the lake.~~¹² Somebody had drawn the black curtains, leaving only chinks through which the light of the setting sun could squeeze its way.¹³ There was a dark ~~overcast in the west.~~¹⁴ ~~It'll be dark in an hour.~~¹⁵ ~~Through~~ the gaping roof and tottering outside wall, ~~fantastically, unimaginably,~~ sunshine was pouring in through the veils of thickly falling dust.¹⁶ The hall was ~~quiet, a dim hollow~~ place with ~~a dying fire and~~ shadows like the mouths of caverns.¹⁷ The light of the sunset flooded the ~~grey~~ vault with warmth, and the whole building held peace as a cup holds water.¹⁸ There was ~~no~~ light in the hall.¹⁹ The windows were ~~like squares of wet ink, dark and shining.~~²⁰ Clouded glass.²¹ ~~Outside the garden was sparkling in the afternoon sun.~~²²

1. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
2. Carola Dunn, *The Winter Garden Mystery: A Daisy Dalrymple Mystery* (United States: St. Martin's Publishing Group, 1995), NP.
3. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.
4. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
5. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
6. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.
7. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.
8. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
9. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
10. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
11. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
12. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
13. Patricia Moyes, *Many Deadly Returns* (New York: Holt, Rinehart, 1970), NP.
14. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 53.
15. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
16. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.
17. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
18. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 85.
19. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 216.
20. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 160.
21. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
22. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.

HOME IX

An Architectural Study

Beyond, ~~after the bright sunlight outside,~~ there was blackness.²³ The sun's ~~going in.~~²⁴ ~~It's rather distinctive—or was—being~~ bright yellow.²⁵ The sun ~~had~~ sunk down behind the house ~~and they were in the shadow.~~²⁶ There were dark shadows under the eaves.²⁷ The ~~moon was down,~~ the window dark.²⁸ ~~For a casual glance~~ the room was ~~just about~~ light enough.²⁹ But ~~in fact it was very dark.~~³⁰ The screens were locked in place and there were ~~no~~ holes in them.³¹ The moon was rising, and ~~ghostly~~ rays of light filtered through ~~gaps in the foliage~~ overhead.³² No genteel net was stretched across the windowpane, ~~no cream casement cloth hung at its sides.~~³³ The light stayed there, shining vividly, ~~for a wind had come up, blowing the moon behind a cloud, and casting a shadow over the rest of the house.~~³⁴ The ~~red leather~~ screen still hid the interior, which seemed to be ~~very~~ dimly lit.³⁵ ~~But~~ the moon hung in the sky, ~~a young silver moon in the pale summer night.~~³⁶ ~~While the light lasts.~~³⁷ Through the open windows ~~the summer moonlight shone pale and glimmering~~ into the room, and ~~outside in the corridor a board creaked.~~³⁸ A shadow on the wall.³⁹ ~~There was no moon, and the tall hedges overshadowed the narrow lane like prison walls.~~⁴⁰ It was lit only by the ~~round~~ window looking out to the front.⁴¹ Everything seems black.⁴² There seemed to be no light anywhere.⁴³ The house was dark.⁴⁴

23. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 178.

24. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.

25. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

26. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.

27. Agatha Christie, *Peril at End House* (New York: Dodd Mead and Company, 1932), NP.

28. Ellen Raskin, *The Westing Game* (New York: E.P. Dutton, 1978), 17.

29. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

30. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.

31. Carolyn Keene, *The Clue of the Tapping Heels* (New York: Grosset & Dunlap, 1939), NP.

32. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 137.

33. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.

34. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

35. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

36. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 264.

37. Agatha Christie, *The Sittaford Mystery* (New York: Dodd Mead and Company, 1931), NP.

38. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.

39. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

40. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

41. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 41.

42. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 92.

43. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 270.

44. Carolyn Keene, *The Clue in the Diary* (New York: Grosset & Dunlap, 1932), 157.

HOME X
An Architectural Study

HOME X

An Architectural Study

*

It was a big low-roofed, oak-beamed place, with cream-washed walls and diamond-paned windows, blue-curtained.¹ Outside the garden was sparkling in the afternoon sun.² There was a dark overcast in the west.³ Through the gaping roof and tottering outside wall, fantastically, unimaginably, sunshine was pouring in through the veils of thickly falling dust.⁴ At the back of the house, big French windows opened onto a paved terrace.⁵ The windows were like squares of wet ink, dark and shining.⁶ There was no light in the hall.⁷ The sun had sunk down behind the house and they were in the shadow.⁸ There were dark shadows under the eaves.⁹ The porch was dark!¹⁰ No genteel net was stretched across the windowpane, no cream casement cloth hung at its sides.¹¹ The moon was rising, and ghostly rays of light filtered through gaps in the foliage overhead.¹² The red leather screen still hid the interior, which seemed to be very dimly lit.¹³ The light stayed there, shining vividly, for a wind had come up, blowing the moon behind a cloud, and casting a shadow over the rest of the house.¹⁴

*

1. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
2. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
3. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 53.
4. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.
5. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
6. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 160.
7. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 216.
8. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
9. Agatha Christie, *Peril at End House* (New York: Dodd Mead and Company, 1932), NP.
10. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
11. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.
12. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 137.
13. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
14. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

HOME X

An Architectural Study

*

The February sun rose far enough to make for interesting shadows.¹⁵ While the light lasts.¹⁶ The screens were locked in place and there were no holes in them.¹⁷ It'll be dark in an hour.¹⁸ The windows were bare to the sun, the air, and the human gaze.¹⁹ For a casual glance the room was just about light enough.²⁰ But in fact it was very dark.²¹ The sun's going in.²² Beyond, after the bright sunlight outside, there was blackness.²³ The moon was down, the window dark.²⁴ There seemed to be no light anywhere.²⁵ There was no moon, and the tall hedges overshadowed the narrow lane like prison walls.²⁶ Everything seems black.²⁷

*

15. Carola Dunn, *The Winter Garden Mystery: A Daisy Dalrymple Mystery* (United States: St. Martin's Publishing Group, 1995), NP.

16. Agatha Christie, *The Sittaford Mystery* (New York: Dodd Mead and Company, 1931), NP.

17. Carolyn Keene, *The Clue of the Tapping Heels* (New York: Grosset & Dunlap, 1939), NP.

18. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

19. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.

20. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

21. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.

22. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.

23. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 178.

24. Ellen Raskin, *The Westing Game* (New York: E.P. Dutton, 1978), 17.

25. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 270.

26. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

27. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 92.

HOME X

An Architectural Study

✱

The door stood open to the sun and to the air.²⁸ It was an attractive room with a large window overlooking the lake.²⁹ The light shone on it.³⁰ Very bright.³¹ It's rather distinctive—or was—being bright yellow.³² Somebody had drawn the black curtains, leaving only chinks through which the light of the setting sun could squeeze its way.³³ The hall was quiet, a dim hollow place with a dying fire and shadows like the mouths of caverns.³⁴ But there was as yet no sun here.³⁵ The light of the sunset flooded the grey vault with warmth, and the whole building held peace as a cup holds water.³⁶ All black and white and grey.³⁷ A shadow on the wall.³⁸ But the moon hung in the sky, a young silver moon in the pale summer night.³⁹ A low opening with a barred gate in the side of the hill was visible.⁴⁰ The house was dark.⁴¹ It was lit only by the round window looking out to the front.⁴² Clouded glass.⁴³ Through the open windows the summer moonlight shone pale and glimmering into the room, and outside in the corridor a board creaked.⁴⁴

✱

28. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
29. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
30. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.
31. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
32. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
33. Patricia Moyes, *Many Deadly Returns* (New York: Holt, Rinehart, 1970), NP.
34. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
35. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.
36. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 85.
37. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
38. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
39. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 264.
40. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.
41. Carolyn Keene, *The Clue in the Diary* (New York: Grosset & Dunlap, 1932), 157.
42. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 41.
43. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
44. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.

HOME XI
An Architectural Study

HOME XI

An Architectural Study

✱

It was a ~~big~~-low-roofed, oak-beamed place, with cream-washed walls and diamond-paned windows, ~~blue-curtained~~.¹ Outside ~~the garden was sparkling in the~~ afternoon sun.² ~~There~~ was a ~~dark overcast~~ in the west.³ Through the gaping roof and tottering outside wall, ~~fantastically, unimaginably,~~ sunshine was pouring in through the veils of thickly falling dust.⁴ At the back of the house, ~~big-French~~ windows opened onto a paved terrace.⁵ The windows were like squares of wet ink, dark and shining.⁶ There was ~~no~~-light in the hall.⁷ The sun ~~had~~ sunk down behind the house ~~and they were in the shadow~~.⁸ ~~There were dark shadows under the eaves.~~⁹ The porch was dark!¹⁰ ~~No genteel net was stretched across the windowpane, no cream casement cloth hung at its sides.~~¹¹ ~~The moon was rising, and ghostly rays of light filtered through gaps in the foliage overhead.~~¹² ~~The red leather screen still hid the interior, which seemed to be very dimly lit.~~¹³ The light stayed there, ~~shining vividly, for a wind had come up, blowing the moon behind a cloud, and casting a shadow over the rest of the house.~~¹⁴

✱

1. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.
2. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
3. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 53.
4. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.
5. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.
6. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 160.
7. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 216.
8. Margery Allingham, *Dancers in Mourning* (New York: Doubleday Doran, 1937), NP.
9. Agatha Christie, *Peril at End House* (New York: Dodd Mead and Company, 1932), NP.
10. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.
11. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.
12. Carolyn Keene, *The Secret of Red Gate Farm* (New York: Grosset & Dunlap, 1931), 137.
13. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.
14. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

HOME XI

An Architectural Study

*

The **February** sun rose far enough to make ~~for~~ interesting shadows.¹⁵ While the light lasts.¹⁶ The screens were **locked** in place and there were **no** holes in them.¹⁷ It'll be dark in an hour.¹⁸ The windows were bare to the sun, ~~the air, and the human gaze.~~¹⁹ ~~For a casual glance~~ the room was just about light enough.²⁰ But ~~in fact it was very~~ dark.²¹ The sun's going in.²² Beyond, after the bright sunlight outside, there was blackness.²³ ~~The moon was down,~~ the window dark.²⁴ There seemed to be no light anywhere.²⁵ ~~There was no moon, and~~ the tall hedges overshadowed the narrow lane like **prison** walls.²⁶ Everything seems black.²⁷

*

15. Carola Dunn, *The Winter Garden Mystery: A Daisy Dalrymple Mystery* (United States: St. Martin's Publishing Group, 1995), NP.

16. Agatha Christie, *The Sittaford Mystery* (New York: Dodd Mead and Company, 1931), NP.

17. Carolyn Keene, *The Clue of the Tapping Heels* (New York: Grosset & Dunlap, 1939), NP.

18. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

19. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 84.

20. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

21. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.

22. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.

23. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 178.

24. Ellen Raskin, *The Westing Game* (New York: E.P. Dutton, 1978), 17.

25. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 270.

26. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

27. Georgette Heyer, *They Found Him Dead* (London: Hodder Stoughton, 1941), 92.

HOME XI

An Architectural Study

*

The door stood open to the sun ~~and to the air.~~²⁸ It was an attractive room with a large window ~~overlooking the lake.~~²⁹ The light shone on it.³⁰ Very bright.³¹ ~~It's rather distinctive—or was—being~~ bright yellow.³² Somebody had drawn the ~~black~~ curtains, leaving only chinks through which the light of the setting sun could squeeze its way.³³ The hall was ~~quiet,~~ a dim ~~hollow~~ place with ~~a dying fire~~ and shadows like the mouths of caverns.³⁴ ~~But there was as yet~~ ~~no~~ sun here.³⁵ The light of the sunset flooded the ~~grey~~ vault with warmth, ~~and the whole building held peace as a cup holds water.~~³⁶ All black and white and grey.³⁷ ~~A shadow on the wall.~~³⁸ ~~But the~~ moon hung in the sky, ~~a young silver moon in the pale summer~~ ~~night.~~³⁹ A low opening ~~with a barred gate~~ in the side of the hill was visible.⁴⁰ The house was dark.⁴¹ It was lit only by the round window looking out to the front.⁴² Clouded ~~glass.~~⁴³ Through the open windows the summer moonlight shone pale and glimmering into the room, ~~and outside in the corridor a board creaked.~~⁴⁴

*

28. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.

29. Carolyn Keene, *Password to Larkspur Lane* (New York: Grosset & Dunlap, 1933), NP.

30. Patricia Wentworth, *Out of the Past* (London: Hodder & Stoughton, 1953), NP.

31. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

32. Patricia Moyes, *The Curious Affair of the Third Dog* (New York: Henry Holt & Co., 1973), NP.

33. Patricia Moyes, *Many Deadly Returns* (New York: Holt, Rinehart, 1970), NP.

34. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

35. Michael Innes, *The Open House* (London: Victor Gollancz Ltd, 1972), NP.

36. Josephine Tey, *Brat Farrar* (London: Peter Davies, 1949), 85.

37. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

38. A. A. Milne, *The Red House Mystery* (United States: E.P. Dutton, 1922), NP.

39. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 264.

40. Kerry Greenwood, *Urn Burial* (Sydney: Vision Australia Information Library Service, 1998), NP.

41. Carolyn Keene, *The Clue in the Diary* (New York: Grosset & Dunlap, 1932), 157.

42. Josephine Tey, *The Franchise Affair* (London: P. Davies, 1948), 41.

43. Ngaio Marsh, *Death and the Dancing Footman* (New York: Little, Brown and Company, 1941), NP.

44. Christianna Brand, *The Crooked Wreath* (New York: Dodd, Mead, 1946), NP.

SOUND

An Architectural Study

SOUND
An Architectural Study

Guidelines

Must Sample Literature From the 21st Century

Must Sample From the Subject, Healthcare

Must Sample Excerpts Relating to Acoustics

Samples Must Include a Minimum of One Key Search Term

Must Sample Phrases Between 3-20 Words

Must Sample >150 Excerpts

No Characterization

No Dialogue

Must Alternate Sources

*Must Alternate Excerpts Between Architectural Elements and
Acoustical Properties*

No Redaction

SOUND
An Architectural Study

Search Terms

*Absorb, Acoustic, Ambient, Amplify, Articulation,
Audible, Audio, Auditory, Barrier, Blare, Blast, Blew,
Boom, Buzz, Chirp, Creak, Dampen, Deaf, Decibel,
Diffusion, Ear, Echo, Frequency, Harmony, Heard,
Hertz, Howl, Hum, Hush, Inaudible, Level, Listen,
Loud, Mask, Muffled, Music, Mute, Noise, Pitch, Quiet,
Rain, Resonance, Resonant, Resound, Reverberate,
Ring, Rustle, Screech, Shrill, Silence, Silent, Sing, Soft,
Sound, Steps, Thud, Transmission, Transmit, Vibrate,
Vocal, Voice, Volume, Whisper, Wind*

*Carpet, Ceiling, Corridor, Curtain, Door, Hall, Floor,
Furniture, Railing, Roof, Room, Shaft, Stairs, Surface,
Tile, Walls, Window*

SOUND
An Architectural Study

...the hall is quiet...¹
...the volume muffled...²
...out in the passage...³
...the chapel carpet...⁴
...absorbed the impact...⁵
...the beeps and rings and dings on the floor...⁶
...down the hall...⁷
...wind funneled through...⁸
...cracks in the roof...⁹
*...a staircase near the elevator lobby on the
eighth floor...¹⁰*
...on stone stairs...¹¹
...and silence comes after...¹²
...the window is lifted...¹³
...down with a gentle thud...¹⁴
...the spaces between...¹⁵
...the edges of the window...¹⁶
*...this little window that looked out onto the
street...¹⁷*
...let(s) music pour onto the back...¹⁸
...into the room...¹⁹
...a room at the very end of a corridor...²⁰
*...through the narrow opening in the wall
leading to the parking garage...²¹*
...the buzz of conversations...²²
...on the floor...²³

1. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 172.
2. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 44.
3. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
4. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 78.
5. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.
6. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 244.
7. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.
8. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 57.
9. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 83.
10. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 119.
11. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 28.
12. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 172.
13. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
14. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 66.
15. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 188.
16. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 37.
17. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 132.
18. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 65.
19. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
20. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
21. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 149.
22. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 12.
23. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 102.

SOUND
An Architectural Study

...lulled by the rain streaming the windows...²⁴
...two tiny windows at eye level...²⁵
...escalate in volume and frequency as time goes
by...²⁶
...through the roof...²⁷
...the sounds of the wind stealing through invisible
crevices added to the aura...²⁸
...at the ceiling tiles...²⁹
...down the hallway...³⁰
...not unlike the sound of waves crashing on the
beach...³¹
...through the curtain...³²
...the sound of a waterfall pouring through the
breached seals of a ground-level window...³³
...into the hall...³⁴
...at a loud volume...³⁵
...echo(s) through the wall...³⁶
...in the silence of the morning...³⁷
...rain rippled onto the road beneath the
streetlights and beat against the windows with
the undulations of the wind...³⁸
...against the door...³⁹
...covering concrete walls...⁴⁰
...the top surface is higher than...⁴¹
...the cheerily painted walls...⁴²
...the curtains and the blinds...⁴³

24. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

25. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 235.

26. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 165.

27. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

28. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.

29. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

30. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 4.

31. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 75.

32. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

33. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 82.

34. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 67.

35. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 222.

36. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

37. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 3.

38. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 52.

39. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 124.

40. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 415.

41. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 31.

42. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 258.

43. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 131.

SOUND
An Architectural Study

...amplified movement and conversations outside
the building over the water...⁴⁴
...in the east-facing windows...⁴⁵
...the small patient rooms were arrayed along the
building's outer walls...⁴⁶
...the ivy wall...⁴⁷
...it's floor-to-ceiling windows, thick as a thumb,
moved in and out with the wind gusts...⁴⁸
...down the hall...⁴⁹
...with a sound like...⁵⁰
...thunder down the...⁵¹
...passages that lead to the chapel...⁵²
...the soft wind whistles...⁵³
...and the live music on the floor...⁵⁴
...was almost inaudible...⁵⁵
...the machine room...⁵⁶
...is loud and healthy...⁵⁷
...muffled by the wool...⁵⁸
...curtain cover(ing) the large window...⁵⁹
...it was quiet there...⁶⁰
...so silent and flat...⁶¹
...over to the small, high window...⁶²
...silence fills the spaces between...⁶³
...the narrow staircase...⁶⁴
...and silent luminescent indicators...⁶⁵
...a gentle clicking noise on the stairs...⁶⁶

44. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.
45. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

46. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 56.
47. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 28.

48. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 5.
49. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

50. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 57.
51. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 169.

52. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 99.
53. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

54. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 127.
55. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

56. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 227.
57. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 134.

58. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 46.
59. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

60. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 212.
61. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 40.

62. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
63. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 188.

64. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 14.
65. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 94.

66. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 238.

SOUND
An Architectural Study

...where the steps and the railing lay...⁶⁷
...back against the wall...⁶⁸
...in a quiet hallway...⁶⁹
...right beneath the roof...⁷⁰
...comes out muffled...⁷¹
...noise on the hard wood floors...⁷²
...three sets of fire-escape stairs to the...⁷³
...shiny and soft...⁷⁴
...space beneath the surface...⁷⁵
...makes a subtle whistling sound that's not
unpleasant...⁷⁶
...through a vein-like system in the hospital's
wall...⁷⁷
...in the hall...⁷⁸
...the noise pierced...⁷⁹
...onto the attic stairs...⁸⁰
...to the eighth floor...⁸¹
...in the hall...⁸²
...the swoosh of traffic, the buzz of air-
conditioning...⁸³
...on the other side of the garden wall...⁸⁴
...was barely audible...⁸⁵
...out the window in the stairwell door...⁸⁶
...wind in a far-off tree...⁸⁷
...on the gravel covered roof of the parking
garage...⁸⁸

67. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 290.
68. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

69. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 194.

70. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 47.

71. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

72. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 125.

73. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 88.

74. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 33.

75. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 440.

76. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 37.

77. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 128.

78. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

79. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 114.

80. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 172.

81. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 69.

82. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 95.

83. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 109.

84. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 121.

85. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

86. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 238.

87. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

88. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 149.

SOUND
An Architectural Study

...echo(s) in the long corridor...⁸⁹
...up the open metal steps...⁹⁰
...from behind the door...⁹¹
...the window wails outside, making the window
casing creak...⁹²
...there's a space between the doors...⁹³
...Art Deco chandeliers...⁹⁴
...buzz in the room...⁹⁵
...in the emergency room...⁹⁶
...is just the hum of the machines...⁹⁷
...it's soft, and...⁹⁸
...through the door...⁹⁹
...the sheets rustle...¹⁰⁰
...into the howling wind...¹⁰¹
...the ceiling was decorated...¹⁰²
...through the fabric...¹⁰³
...the walls and floors were covered in thickly
veined gray and white...¹⁰⁴
...under the roof, where...¹⁰⁵
...the exam rooms...¹⁰⁶
...are small and they beep and chirp...¹⁰⁷
...a two-foot-high wall marks the boundaries...¹⁰⁸
...on the surface...¹⁰⁹
...across the second floor...¹¹⁰
...the window casing creak(s)...¹¹¹
...as the wind howls...¹¹²

89. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 196.
90. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 227.
91. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
92. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
93. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 59.
94. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 444.
95. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 70.
96. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 64.
97. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.
98. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 62.
99. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
100. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 217.
101. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
102. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 112.
103. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 141.
104. Patricia McCormick, *Purple Heart* (United States: Balzer + Bray, 2009), NP.
105. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
106. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 149.
107. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 239.
108. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 86.
109. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 223.
110. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
111. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
112. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 44.

SOUND
An Architectural Study

...against the window...¹¹³
...into the ground-floor hall...¹¹⁴
...the emergency room is quiet...¹¹⁵
...the floor has four rooms and the door to every
room is usually kept shut...¹¹⁶
...the floor was made out of a thousand different
kinds of tiles...¹¹⁷
...spill(ing) over the carpet...¹¹⁸
...tile by tile...¹¹⁹
...the shiny green metal across the floor...¹²⁰
...a hush still falls over the elevator...¹²¹
...the bathroom floor...¹²²
...lowers the volume...¹²³
...the hall is empty...¹²⁴
...a window with the blinds pulled low...¹²⁵
...at the ceiling...¹²⁶
...to the floor...¹²⁷
...let(s) music pour onto the back...¹²⁸
...the rain thuds...¹²⁹
...through layers of stone and wood and slate
tiles...¹³⁰
...pummeling the roof...¹³¹
...the shock reverberating up...¹³²
...thirteen flights of stairs...¹³³
...down the tile floor...¹³⁴
...into the hall...¹³⁵

113. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

114. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 68.

115. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 50.

116. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 43.

117. Lemony Snicket, Brett Helquist, Michael Kupperman, *A Series of Unfortunate Events #8: The Hostile Hospital* (United Kingdom: HarperCollins, 2009), 8.

118. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 226.

119. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

120. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 94.

121. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

122. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

123. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 190.

124. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 163.

125. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 60.

126. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 112.

127. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

128. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 65.

129. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

130. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 84.

131. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

132. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 32.

133. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 485.

134. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

135. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 67.

SOUND
An Architectural Study

...loud enough to be heard all down the
passage...¹³⁶
...the angles of the kitchen are warped in its
curving sides...¹³⁷
...in that low soft...¹³⁸
...edge of the roof...¹³⁹
...in the wall mirror...¹⁴⁰
...by the side door...¹⁴¹
...the door against the wind...¹⁴²
...a closed door...¹⁴³
...brought some music...¹⁴⁴
...through the glass windowpanes in the door...¹⁴⁵
...on the third staircase...¹⁴⁶
...the quiet corridors of what was now...¹⁴⁷
...the quiet oasis...¹⁴⁸
...due to this decrease in volume...¹⁴⁹
...the chapel door is near the stairs...¹⁵⁰
...a ten-by-ten-foot space per bed...¹⁵¹
...hiss(es) of drawers opening and closing...¹⁵²
...under the same roof...¹⁵³
...behind every curtain...¹⁵⁴
...there is silence in the room...¹⁵⁵

136. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

137. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 68.

138. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 192.

139. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 245.

140. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

141. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

142. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

143. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 102.

144. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 61.

145. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 93.

146. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

147. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 462.

148. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

149. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 86.

150. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 109.

151. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

152. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

153. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

154. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 98.

155. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

SOUND
An Architectural Study

Guidelines

Must Sample Literature From the 21st Century

Must Sample From the Subject, Healthcare

Must Sample Excerpts Relating to Acoustics

Samples Must Include a Minimum of One Key Search Term

Must Sample Phrases Between 3-20 Words

Must Sample >150 Excerpts

No Characterization

No Dialogue

Must Alternate Sources

*Must Alternate Excerpts Between Architectural Elements and
Acoustical Properties*

<50% Redaction

SOUND
An Architectural Study

Search Terms

Absorb, Acoustic, Ambient, Amplify, Articulation, Audible, Audio, Auditory, Barrier, Blare, Blast, Blew, Boom, Buzz, Chirp, Creak, Dampen, Deaf, Decibel, Diffusion, Ear, Echo, Frequency, Harmony, Heard, Hertz, Howl, Hum, Hush, Inaudible, Level, Listen, Loud, Mask, Muffled, Music, Mute, Noise, Pitch, Quiet, Rain, Resonance, Resonant, Resound, Reverberate, Ring, Rustle, Screech, Shrill, Silence, Silent, Sing, Soft, Sound, Steps, Thud, Transmission, Transmit, Vibrate, Vocal, Voice, Volume, Whisper, Wind

Carpet, Ceiling, Corridor, Curtain, Door, Hall, Floor, Furniture, Railing, Roof, Room, Shaft, Stairs, Surface, Tile, Walls, Window

SOUND
An Architectural Study

...the hall is quiet...¹
...the volume muffled...²
~~*...out in the passage...³*~~
...the chapel carpet...⁴
...absorbed the impact...⁵
...the beeps and rings and dings on the floor...⁶
...down the hall...⁷
...wind funneled through...⁸
~~*...cracks in the roof...⁹*~~
*...a staircase near the elevator lobby on the
eighth floor...¹⁰*
~~*...on stone stairs...¹¹*~~
...and silence comes after...¹²
...the window is lifted...¹³
...down with a gentle thud...¹⁴
...the spaces between...¹⁵
...the edges of the window...¹⁶
*...this little window that looked out onto the
street...¹⁷*
...let(s) music pour onto the back...¹⁸
...into the room...¹⁹
~~*...a room at the very end of a corridor...²⁰*~~
*...through the narrow opening in the wall
leading to the parking garage...²¹*
...the buzz of conversations...²²
...on the floor...²³

1. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 172.

2. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 44.

3. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

4. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 78.

5. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.

6. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 244.

7. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

8. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 57.

9. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 83.

10. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 119.

11. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 28.

12. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 172.

13. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

14. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 66.

15. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 188.

16. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 37.

17. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 132.

18. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 65.

19. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

20. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

21. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 149.

22. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 12.

23. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 102.

SOUND
An Architectural Study

...lulled by the rain streaming the windows...²⁴
~~...two tiny windows at eye level...~~²⁵
...escalate in volume ~~and frequency~~ as time goes
by...²⁶
...through the roof...²⁷
...the sounds of the wind stealing through invisible
crevices added to the aura...²⁸
~~...at the ceiling tiles...~~²⁹
...down the hallway...³⁰
...not unlike the sound of waves crashing ~~on the~~
~~beach...~~³¹
...through the curtain...³²
...the sound of a waterfall pouring ~~through the~~
~~breached seals of a ground-level window...~~³³
...into the hall...³⁴
...at a loud volume...³⁵
...echo(s) through the wall...³⁶
...in the silence ~~of the morning...~~³⁷
...rain rippled onto the road ~~beneath the~~
~~streetlights~~ and beat against the windows with
the undulations of the wind...³⁸
~~...against the door...~~³⁹
...covering concrete walls...⁴⁰
...the top surface is higher than...⁴¹
...the ~~cheerily~~ painted walls...⁴²
...the curtains and the blinds...⁴³

24. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

25. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 235.

26. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 165.

27. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

28. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.

29. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

30. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 4.

31. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 75.

32. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

33. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 82.

34. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 67.

35. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 222.

36. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

37. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 3.

38. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 52.

39. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 124.

40. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 415.

41. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 31.

42. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 258.

43. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 131.

SOUND
An Architectural Study

...~~amplified movement and conversations outside~~
...~~the building over the water...~~⁴⁴
...~~in the east-facing windows...~~⁴⁵
...~~the small patient rooms were arrayed along the~~
...~~building's outer walls...~~⁴⁶
...~~the ivy wall...~~⁴⁷
...~~it's floor-to-ceiling windows, thick as a thumb,~~
...~~moved in and out with the wind gusts...~~⁴⁸
...~~down the hall...~~⁴⁹
...~~with a sound like...~~⁵⁰
...~~thunder down the...~~⁵¹
...~~passages that lead to the chapel...~~⁵²
...~~the soft wind whistles...~~⁵³
...~~and the live music on the floor...~~⁵⁴
...~~was almost inaudible...~~⁵⁵
...~~the machine room...~~⁵⁶
...~~is loud and healthy...~~⁵⁷
...~~muffled by the wool...~~⁵⁸
...~~curtain cover(ing) the large window...~~⁵⁹
...~~it was quiet there...~~⁶⁰
...~~so silent and flat...~~⁶¹
...~~over to the small, high window...~~⁶²
...~~silence fills the spaces between...~~⁶³
...~~the narrow staircase...~~⁶⁴
...~~and silent luminescent indicators...~~⁶⁵
...~~a gentle clicking noise on the stairs...~~⁶⁶

44. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), NP.
45. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

46. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 56.

47. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 28.

48. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 5.

49. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

50. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 57.

51. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 169.

52. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 99.

53. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

54. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 127.

55. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

56. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 227.

57. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 134.

58. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 46.

59. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

60. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 212.

61. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 40.

62. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

63. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 188.

64. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 14.

65. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 94.

66. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 238.

SOUND
An Architectural Study

~~...where the steps and the railing lay...~~⁶⁷
~~...back against the wall...~~⁶⁸
~~...in a quiet hallway...~~⁶⁹
~~...right beneath the roof...~~⁷⁰
~~...comes out muffled...~~⁷¹
~~...noise on the hard wood floors...~~⁷²
~~...three sets of fire-escape stairs to the...~~⁷³
~~...shiny and soft...~~⁷⁴
~~...space beneath the surface...~~⁷⁵
~~...makes a subtle whistling sound that's not unpleasant...~~⁷⁶
~~...through a vein-like system in the hospital's wall...~~⁷⁷
~~...in the hall...~~⁷⁸
~~...the noise pierced...~~⁷⁹
~~...onto the attic stairs...~~⁸⁰
~~...to the eighth floor...~~⁸¹
~~...in the hall...~~⁸²
~~...the swoosh of traffic, the buzz of air-conditioning...~~⁸³
~~...on the other side of the garden wall...~~⁸⁴
~~...was barely audible...~~⁸⁵
~~...out the window in the stairwell door...~~⁸⁶
~~...wind in a far-off tree...~~⁸⁷
~~...on the gravel covered roof of the parking garage...~~⁸⁸

67. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 290.
68. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

69. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 194.

70. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 47.

71. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

72. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 125.

73. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 88.

74. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 33.

75. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 440.

76. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 37.

77. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 128.

78. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

79. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 114.

80. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 172.

81. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 69.

82. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 95.

83. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 109.

84. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 121.

85. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

86. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 238.

87. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

88. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 149.

SOUND
An Architectural Study

...echo(s) in the ~~long~~ corridor...⁸⁹
...up the open metal steps...⁹⁰
...from behind the door...⁹¹
...the window wails ~~outside~~, making the window
casing creak...⁹²
...there's a space between the doors...⁹³
...~~Art Deco~~ chandeliers...⁹⁴
...buzz in the room...⁹⁵
...in the emergency room...⁹⁶
...is just the hum of the machines...⁹⁷
...it's soft, and...⁹⁸
...through the door...⁹⁹
...the sheets rustle...¹⁰⁰
...into the howling wind...¹⁰¹
...the ceiling was ~~decorated~~...¹⁰²
...through the fabric...¹⁰³
...the ~~walls and floors~~ were covered in thickly
veined ~~gray and white~~...¹⁰⁴
...under the roof, where...¹⁰⁵
...the exam rooms...¹⁰⁶
...are small and they ~~beep and chirp~~...¹⁰⁷
...a two-foot-high wall marks the boundaries...¹⁰⁸
...on the surface...¹⁰⁹
...across the second floor...¹¹⁰
...the window casing creak(s)...¹¹¹
...as the wind howls...¹¹²

89. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 196.

90. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 227.

91. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

92. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

93. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 59.

94. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 444.

95. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 70.

96. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 64.

97. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

98. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 62.

99. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

100. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 217.

101. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

102. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 112.

103. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 141.

104. Patricia McCormick, *Purple Heart* (United States: Balzer + Bray, 2009), NP.⁸

105. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

106. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 149.

107. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 239.

108. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 86.

109. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 223.

110. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.

111. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

112. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 44.

SOUND
An Architectural Study

~~..against the window...~~¹¹³
~~..into the ground-floor hall...~~¹¹⁴
..the emergency room is quiet...¹¹⁵
..the floor has four rooms and the door to every
room is usually kept shut...¹¹⁶
..the floor was made out of a thousand different
~~kinds of tiles...~~¹¹⁷
..spill(ing) over the carpet...¹¹⁸
~~..tile by tile...~~¹¹⁹
..the shiny green metal across the floor...¹²⁰
..a hush still falls over the elevator...¹²¹
..the bathroom floor...¹²²
~~..lowers the volume...~~¹²³
..the hall is empty...¹²⁴
..a window with the blinds pulled low...¹²⁵
~~..at the ceiling...~~¹²⁶
..to the floor...¹²⁷
..let(s) music pour onto the back...¹²⁸
..the rain thuds...¹²⁹
..through layers of stone and wood and state
tiles...¹³⁰
..pummeling the roof...¹³¹
..the shock reverberating up...¹³²
..thirteen flights of stairs...¹³³
..down the tile floor...¹³⁴
..into the hall...¹³⁵

113. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

114. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 68.

115. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 50.

116. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 43.

117. Lemony Snicket, Brett Helquist, Michael Kupperman, *A Series of Unfortunate Events #8: The Hostile Hospital* (United Kingdom: HarperCollins, 2009), 8.

118. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 226.

119. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

120. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 94.

121. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

122. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

123. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 190.

124. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 163.

125. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 60.

126. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 112.

127. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

128. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 65.

129. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

130. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 84.

131. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.

132. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 32.

133. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 485.

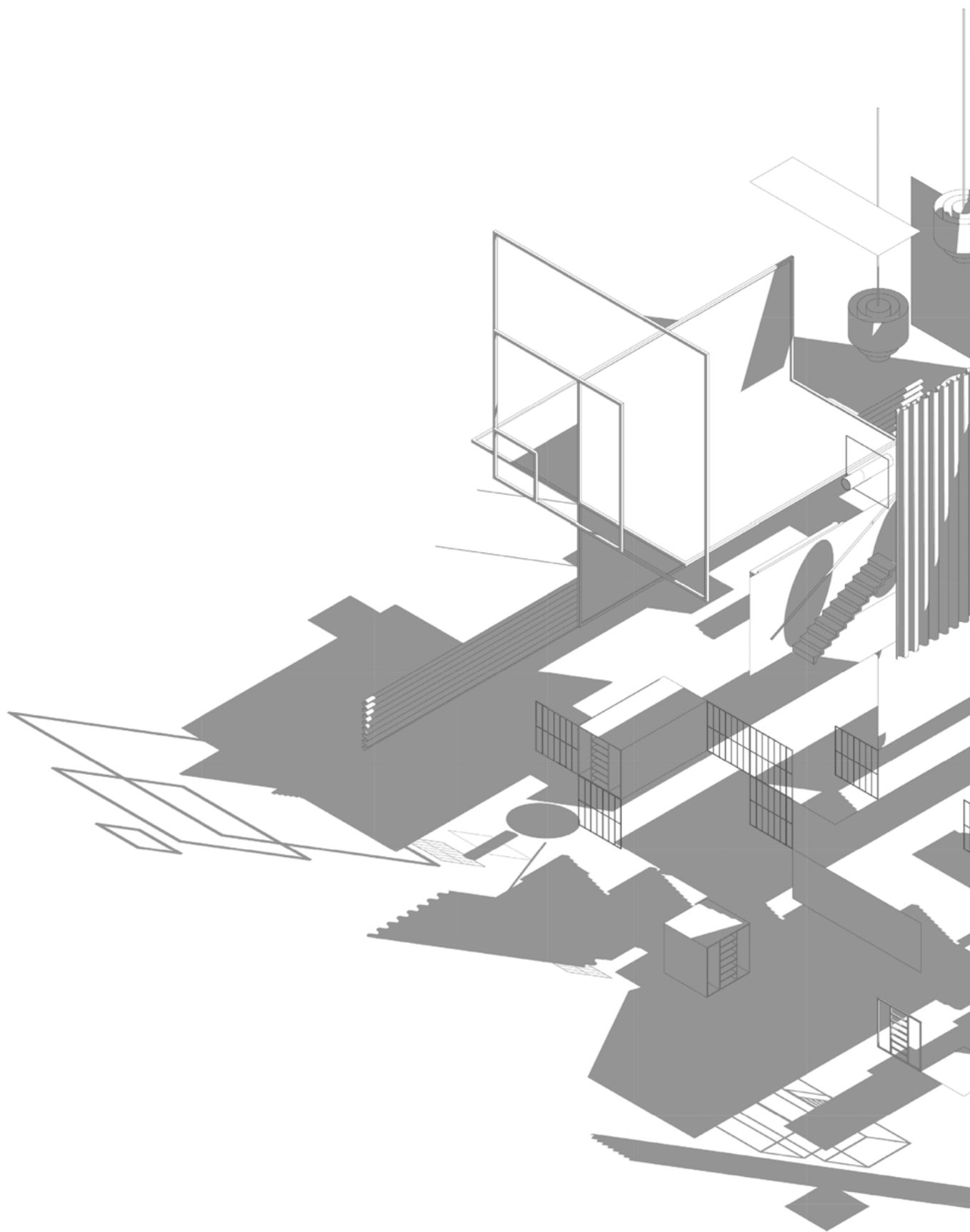
134. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

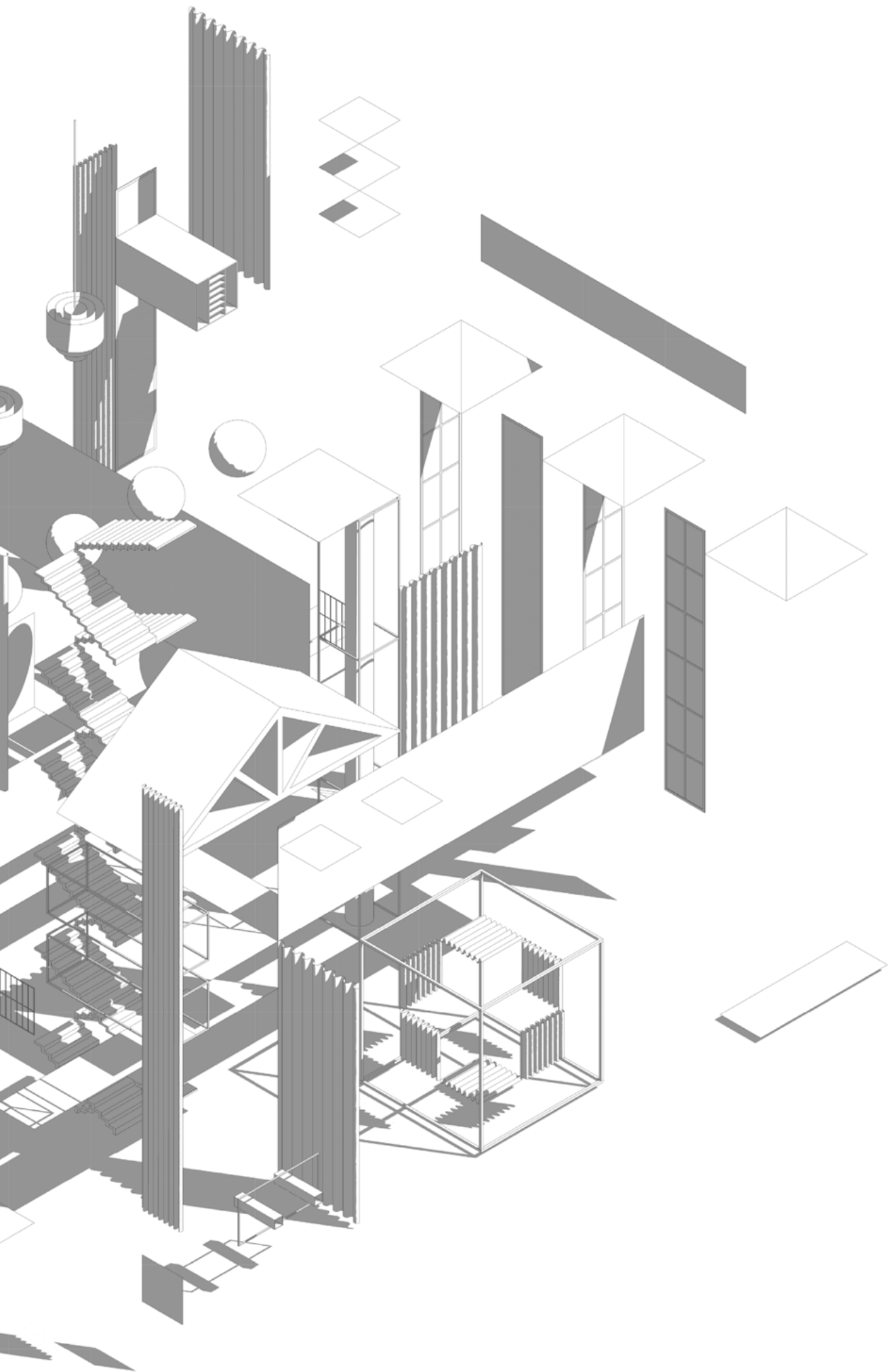
135. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 67.

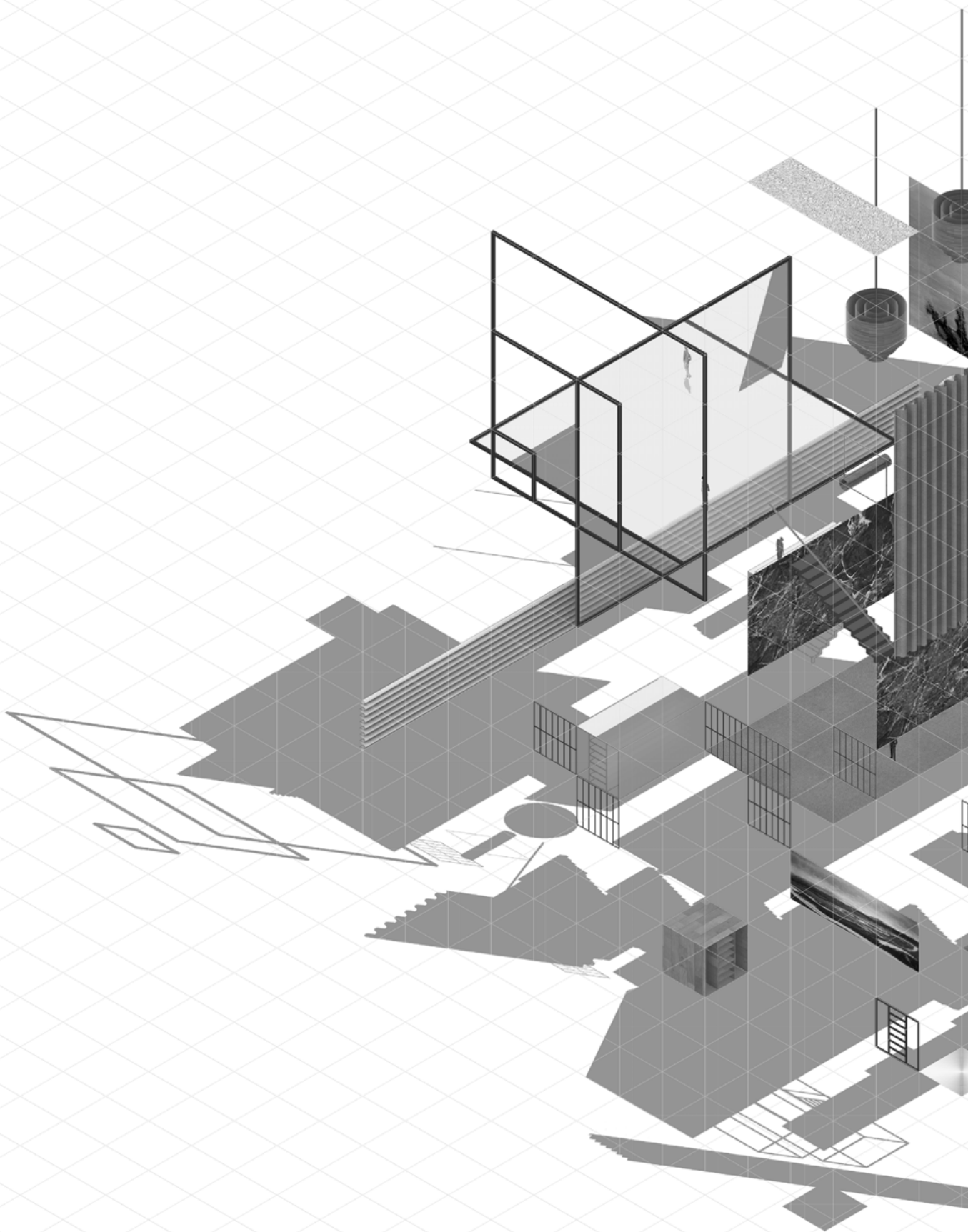
SOUND
An Architectural Study

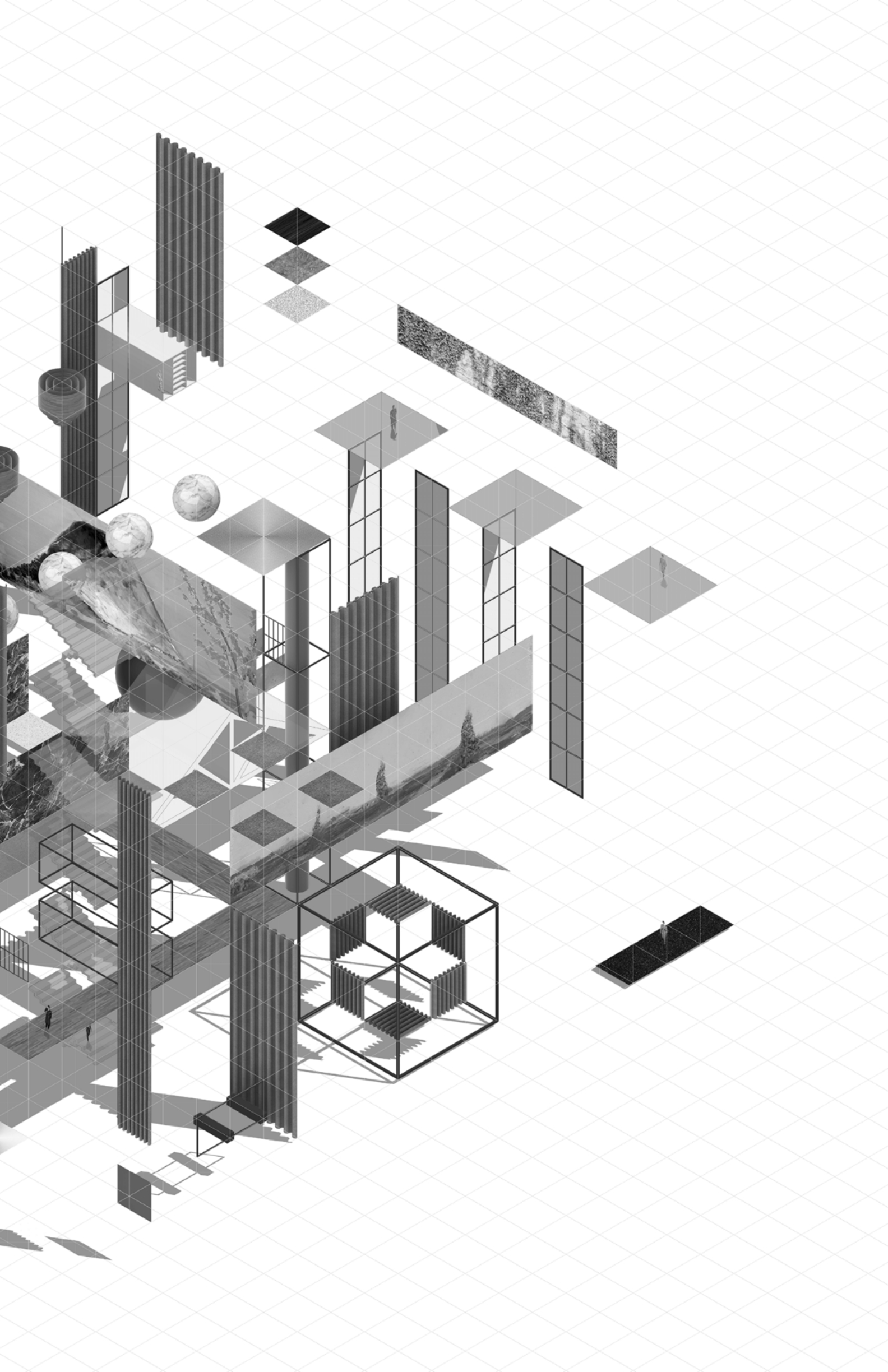
...loud enough to be heard all down the
passage...¹³⁶
...the angles of the kitchen are ~~warped in its~~
curving sides...¹³⁷
...in that low ~~soft~~...¹³⁸
...edge of the roof...¹³⁹
...in the wall mirror...¹⁴⁰
...by the side door...¹⁴¹
~~...the door against the wind...~~¹⁴²
...a closed door...¹⁴³
...brought ~~some~~ music...¹⁴⁴
...through the glass windowpanes ~~in the door~~...¹⁴⁵
...on the third staircase...¹⁴⁶
...the ~~quiet~~ corridors of what was now...¹⁴⁷
...the quiet oasis...¹⁴⁸
...due to this decrease in volume...¹⁴⁹
...the chapel door is near the stairs...¹⁵⁰
...a ten-by-ten-foot space ~~per bed~~...¹⁵¹
...hiss(es) of drawers opening and closing...¹⁵²
~~...under the same roof...~~¹⁵³
...behind every curtain...¹⁵⁴
...there is silence in the room...¹⁵⁵

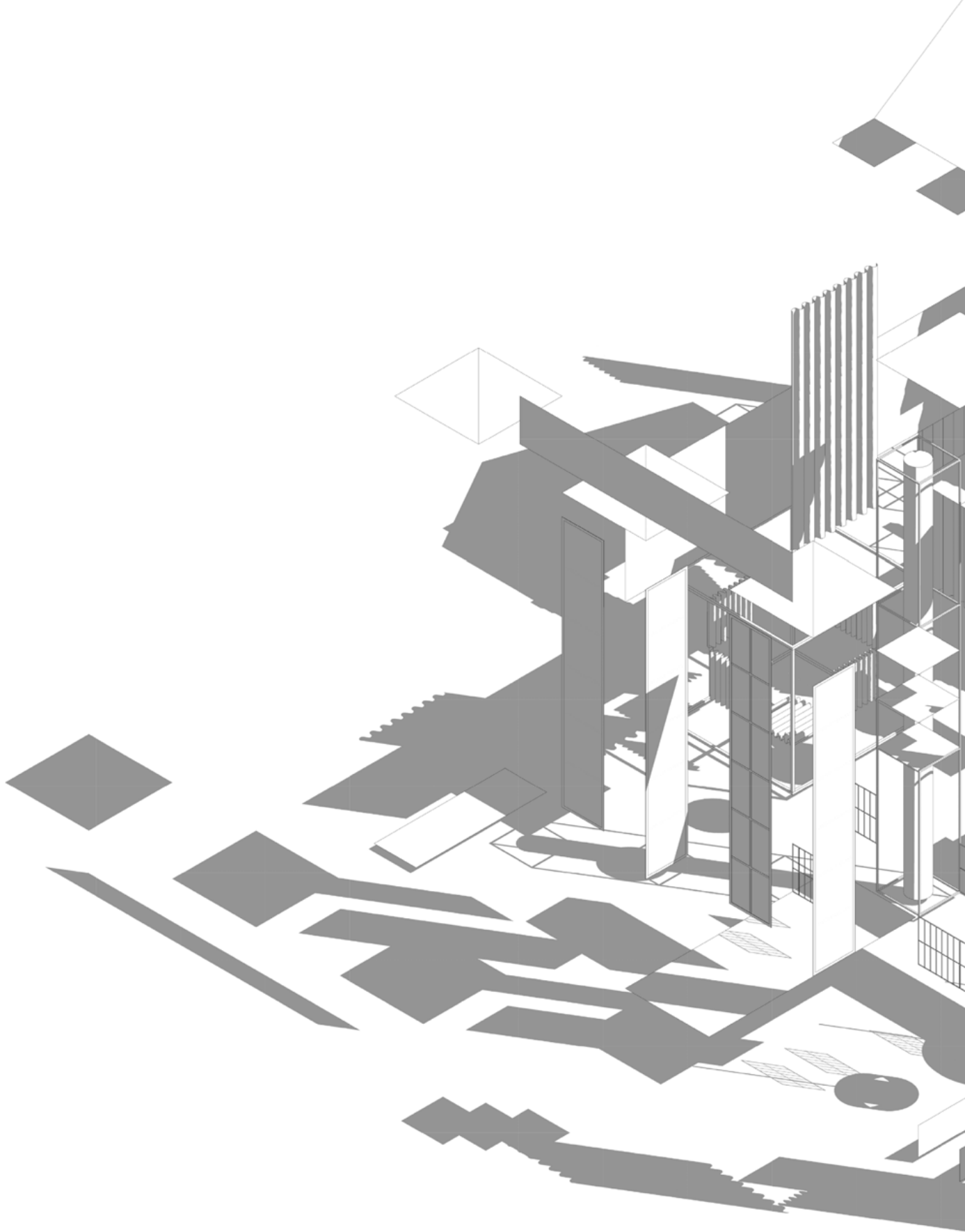
136. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
137. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 68.
138. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 192.
139. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 245.
140. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
141. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
142. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
143. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 102.
144. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 61.
145. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 93.
146. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
147. Sheri Fink, *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (United States: Crown Publishers, 2013), 462.
148. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.
149. Theresa Brown, *The Shift: One Nurse, Twelve Hours, Four Patients' Lives* (United States: Algonquin Books, 2015), 86.
150. Megan Shepard, *The Secret Horses of Briar Hill* (United States: Random House Children's Books, 2018), 109.
151. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
152. Lucy Frank, *Two Girls Staring at the Ceiling* (United States: Random House Children's Books, 2014), NP.
153. Emma Donoghue, *The Pull of the Stars: A Novel* (United States: Little, Brown, 2020), NP.
154. Shaun David Hutchinson, *The Five Stages of Andrew Brawley* (United States: Simon Pulse, 2015), 98.
155. Sandra Block, *The Girl Without a Name* (United States: Grand Central Publishing, 2015), NP.

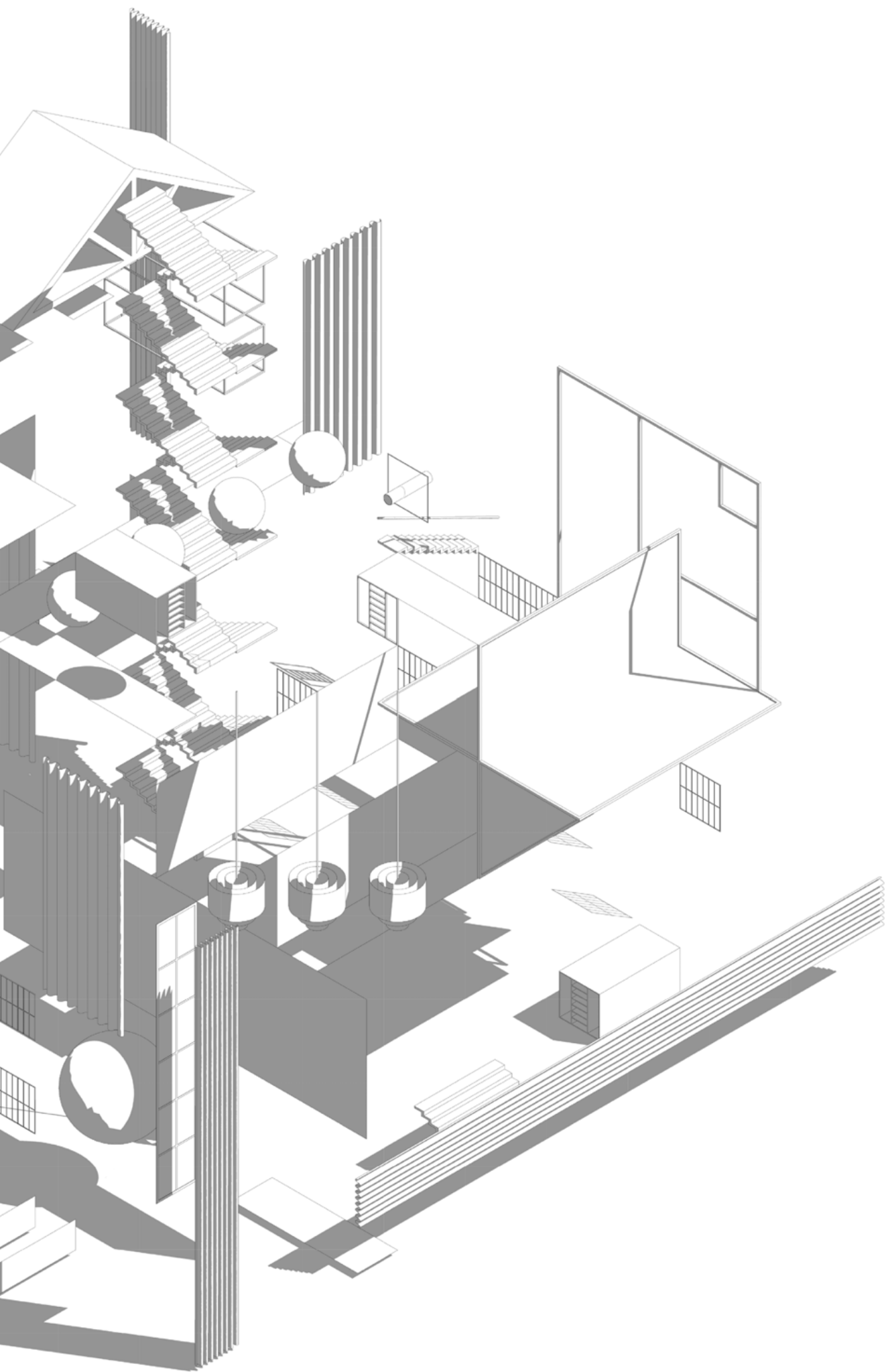


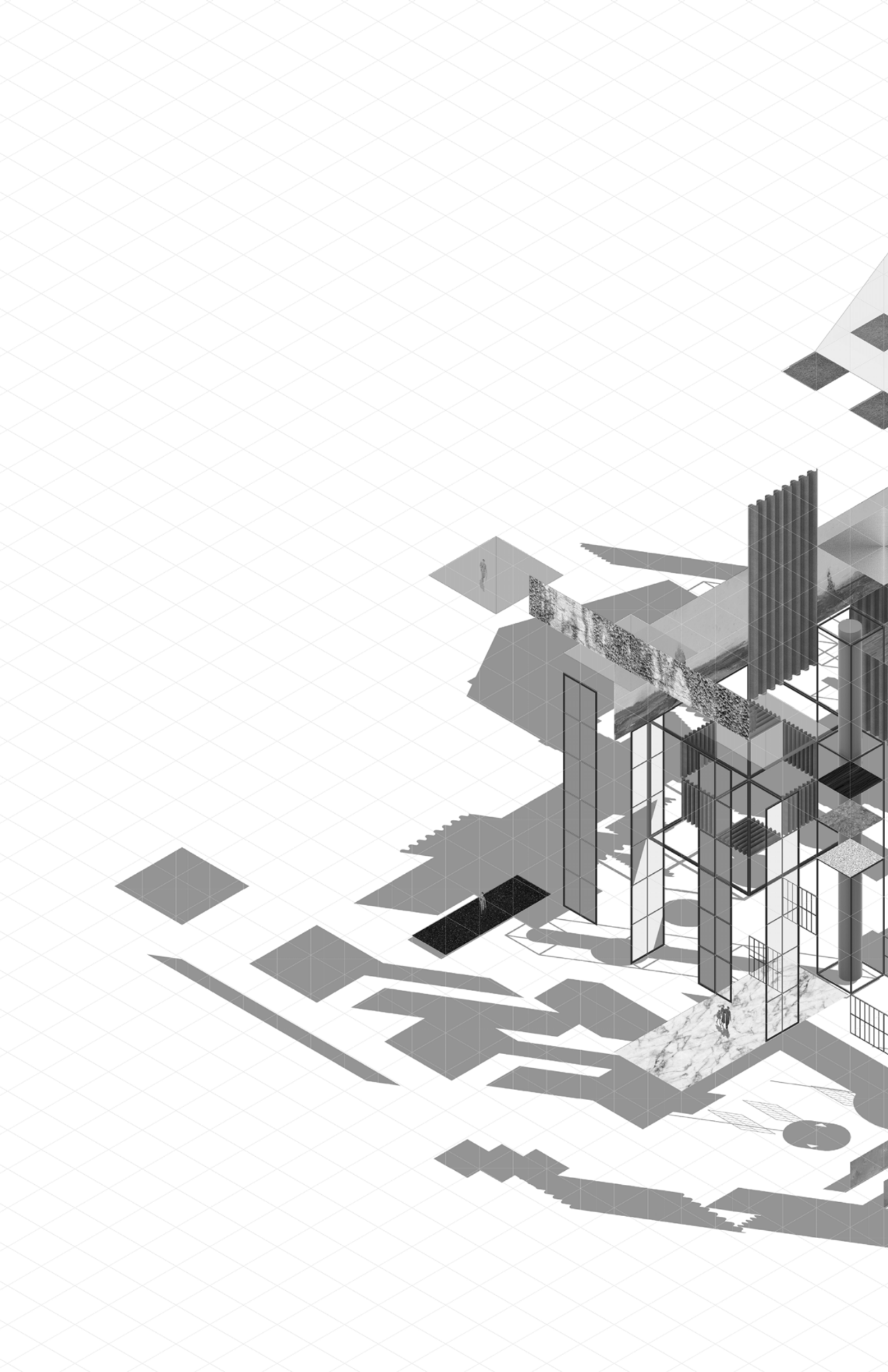


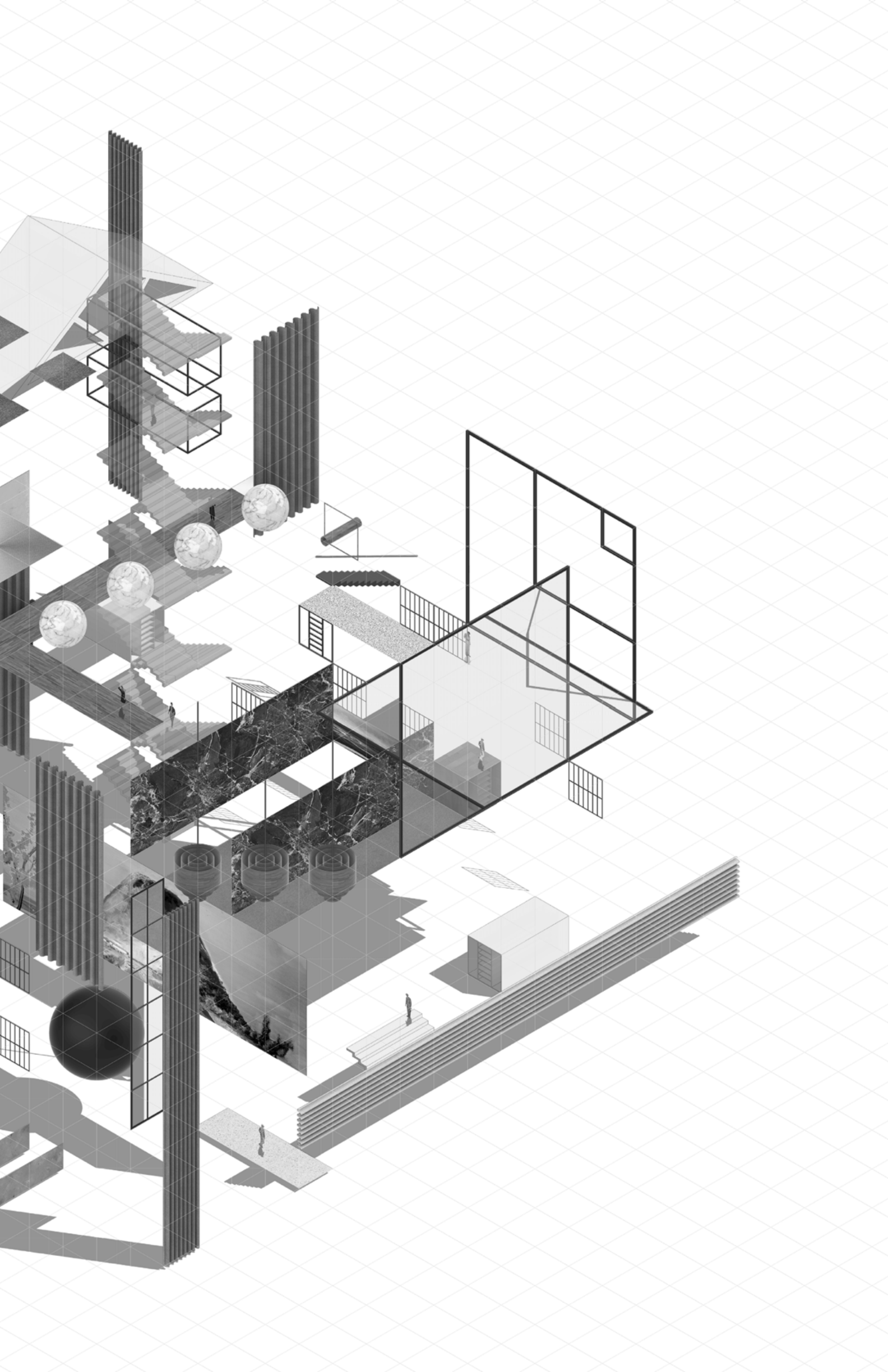






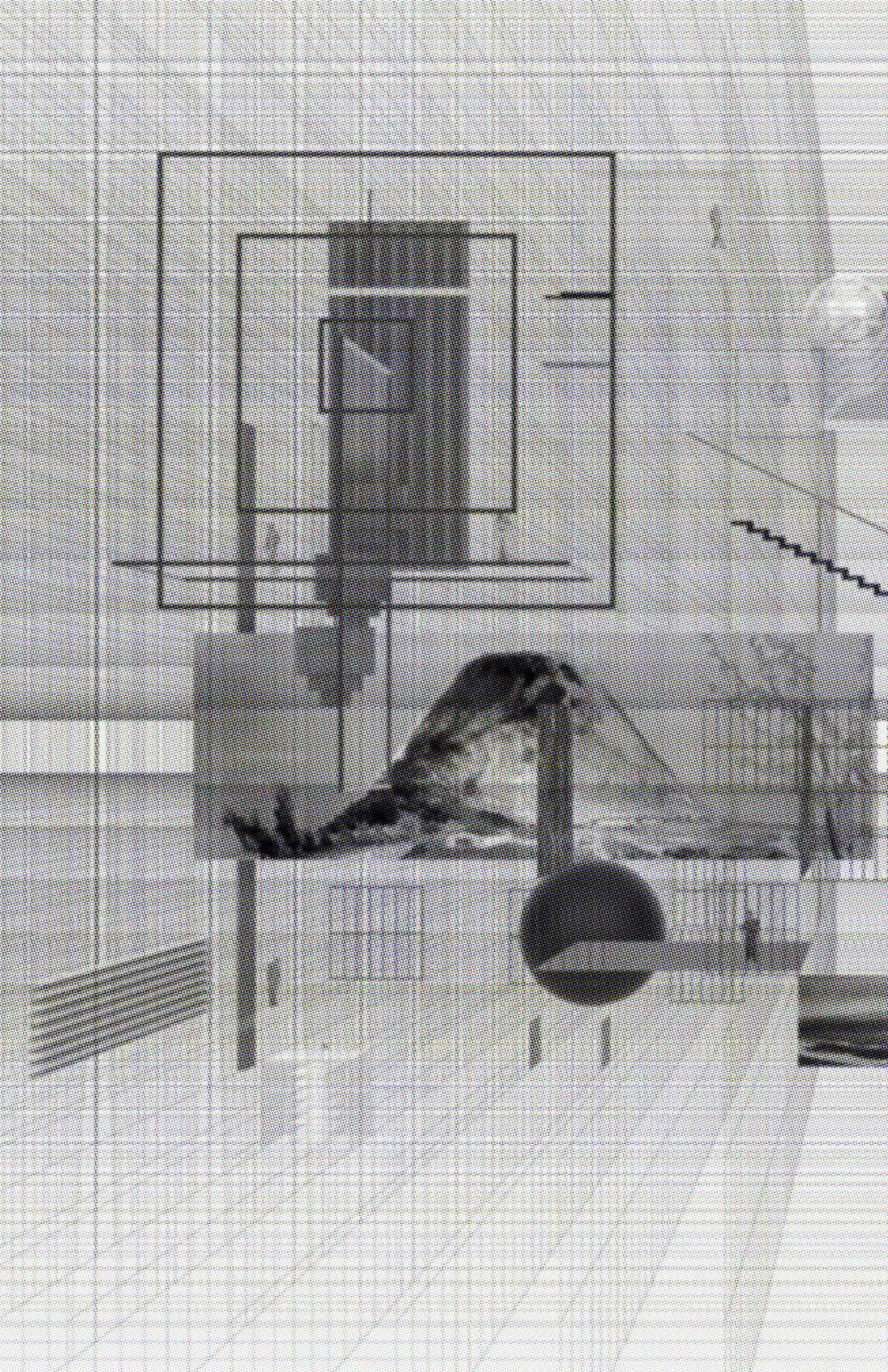


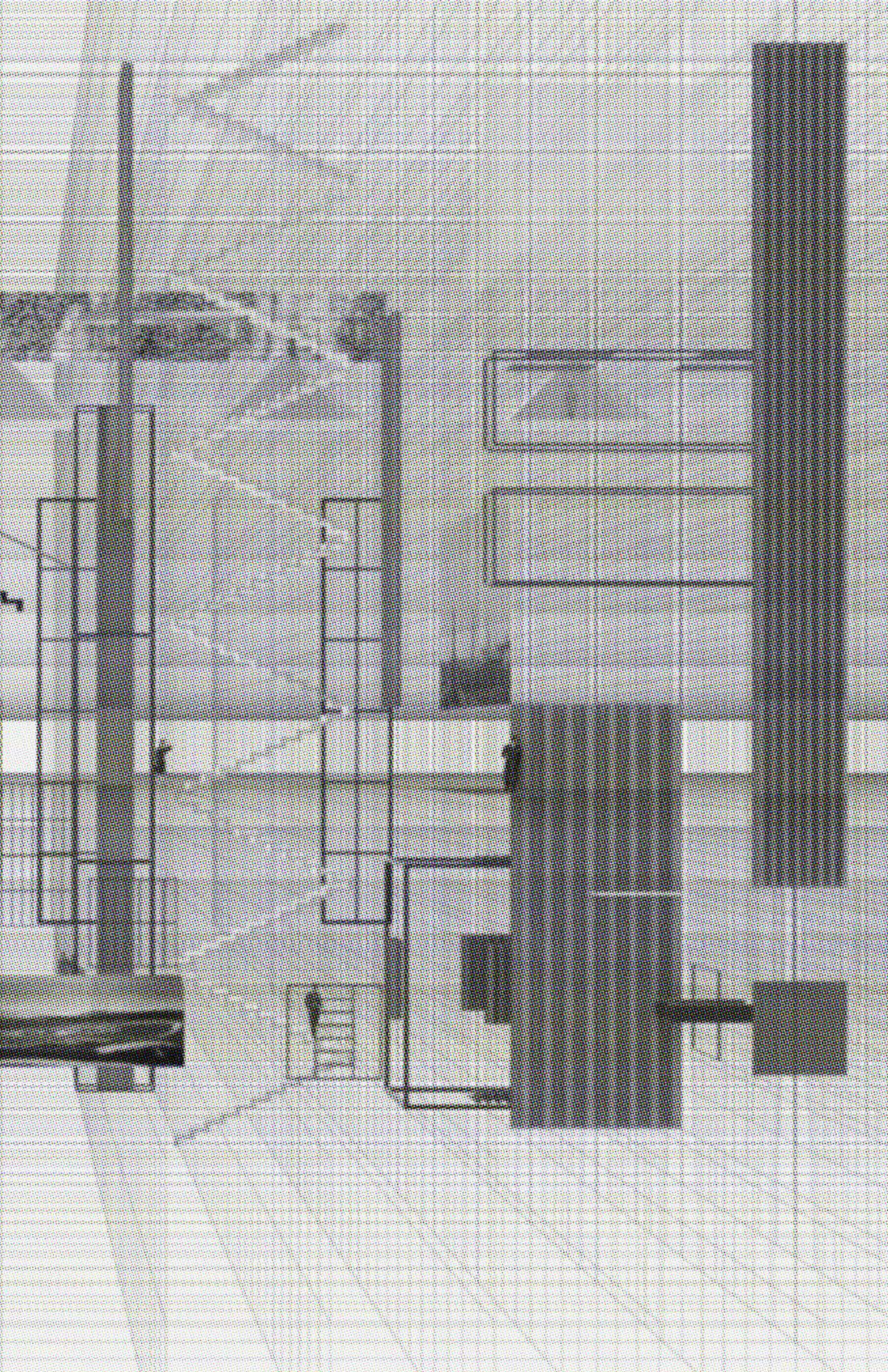


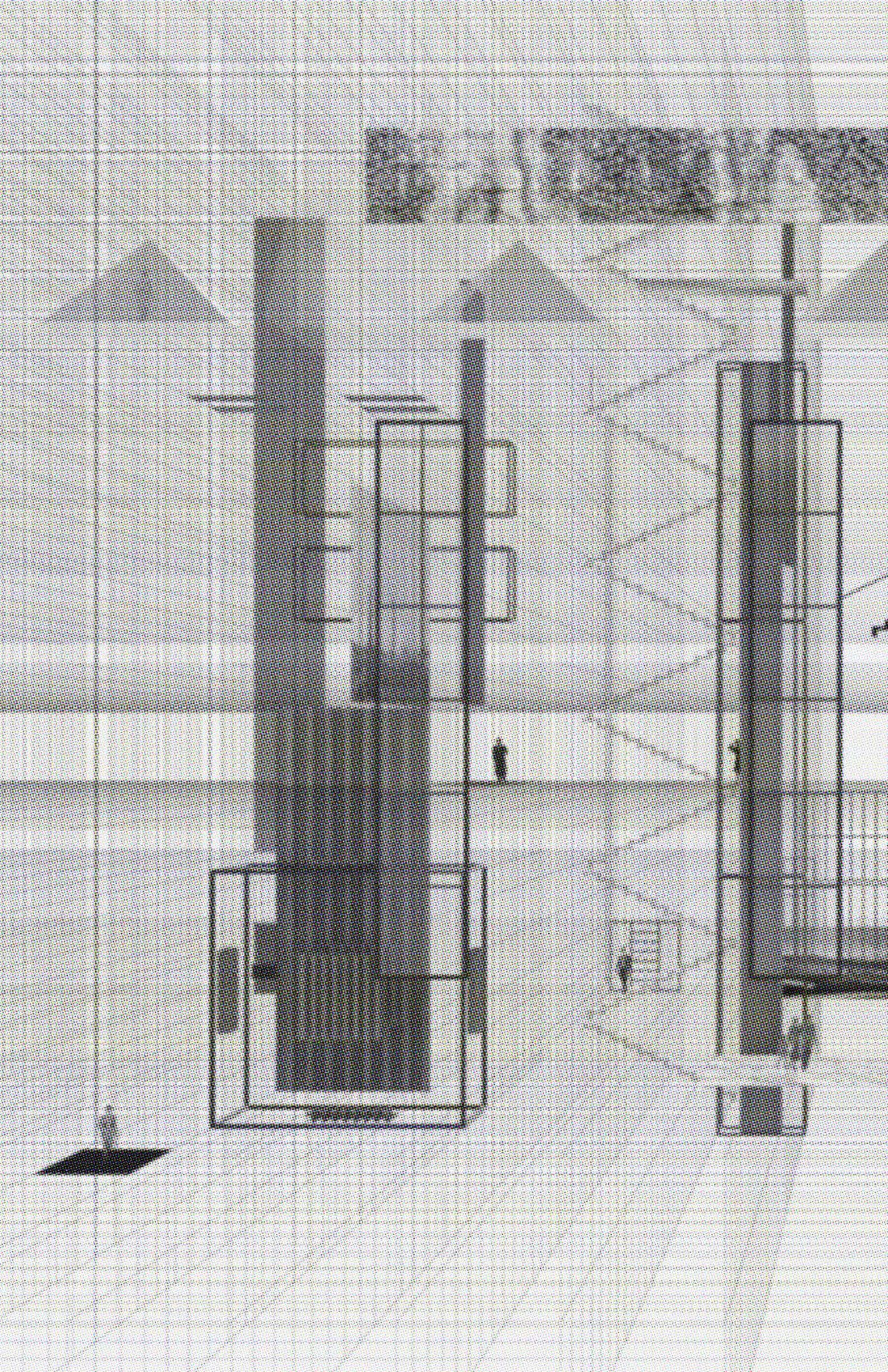


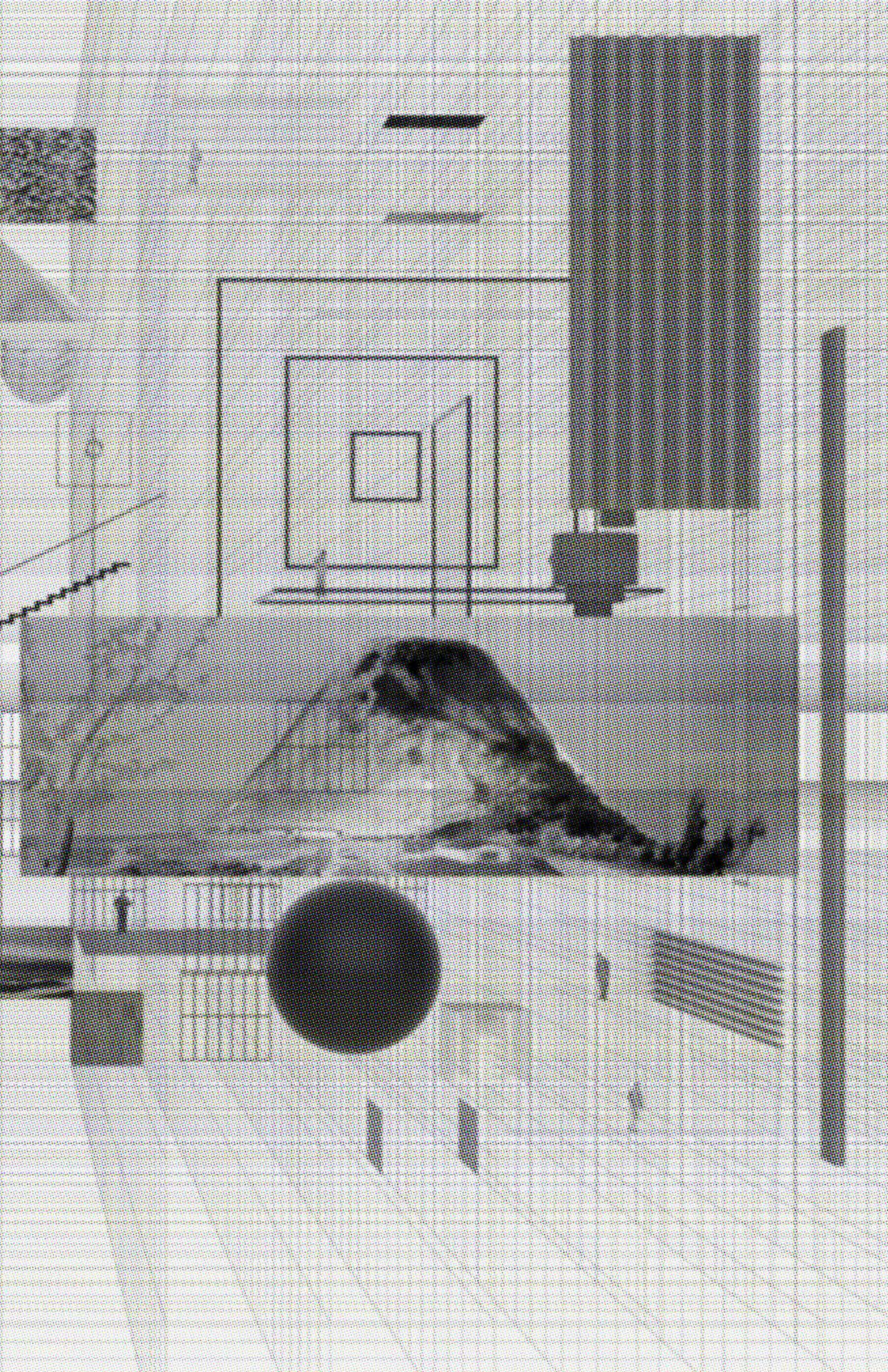












THE MASHUP
An Architectural Study

THE MASHUP
An Architectural Study

Hypothesis One

When I crossbreed descriptive imagery from one eastern and western culture, I will create an architecture which explores and celebrates the tension between the two.

Hypothesis Two

When I crossbreed descriptive imagery from scenes of a Japanese temple and a barn located in rural Alabama, I will create an architecture which explores and celebrates the tension between the two cultures.

THE MASHUP
An Architectural Study

...the barn roof was...¹
...an ancient temple...²
...several pieces of wood and...³
...in Buddhist prayer...⁴
...it was a huge building with a tin roof...⁵
...the same old temple that had once surrounded
the Edo castle...⁶
...a good place to be when it rained because the
tin roof made so much noise...⁷
...moved to Yanaka after surviving a big fire,
almost three hundred years ago...⁸
...the barn was always the place to be to ponder
and just get away...⁹
...moved to Yanaka for safety after the
earthquake...¹⁰
...a place to butcher a fatted calf for fresh
beef...¹¹
...where Buddhism grew and thrived...¹²
...it was where the day began and ended...¹³
...the temple withstood both disasters virtually
unscathed...¹⁴
...the barn held a lot of life's lessons like biddies
hatching, kittens being born...¹⁵
...housed the largest bronze statue...¹⁶
...the barn was always a focal point for
entertainment...¹⁷

1. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.
2. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
3. Pete Loper, *Short Stories from Around the Barn: The Story Within the Bay Mare* (United States: Page Publishing Inc, 2019), NP.
4. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 113.
5. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.
6. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
7. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
8. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
9. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
10. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 136.
11. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
12. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 238.
13. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
14. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.
15. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.
16. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 238.
17. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

THE MASHUP
An Architectural Study

...a shrine that marks the place...¹⁸
...there was never a dull minute around the
barn...¹⁹
...thirty feet down...²⁰
...the outer side of the barn was an open shed
with a high roof...²¹
...in a row...²²
...on that piece of wood...²³
...line(d) up in precise columns...²⁴
...up the wall to the hayloft...²⁵
...smooth to the touch...²⁶
...the barn had one room in it that was the
corncrib...²⁷
...over to the second beam...²⁸
...and part of the gable was exposed...²⁹
...the block of wood, splitting it in half...³⁰
...it had one door to enter...³¹
...fill(ing) in the slit trenches...³²
...there were a few boards nailed together...³³
...down the support beam...³⁴
...the lower side of the barn that faced the pasture
was a side shed the length of the barn...³⁵
...masks to remember...³⁶
...the barn was very good sized...³⁷
...similar two-story wooden...³⁸
...through the front gate...³⁹

18. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 21.

19. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

20. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 9.

21. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

22. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 12.

23. Pete Loper, *Short Stories from Around the Barn: The Story Within the Bay Mare* (United States: Page Publishing Inc, 2019), NP.

24. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 28.

25. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

26. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 36.

27. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

28. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 105.

29. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

30. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 214.

31. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

32. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 146.

33. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

34. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 273.

35. Pete Loper, *Short Stories from Around the Barn: The Barn* (United States: Page Publishing Inc, 2019), NP.

36. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 394.

37. Pete Loper, *Short Stories from Around the Barn: Turpentine the Way I Saw It* (United States: Page Publishing Inc, 2019), NP.

38. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 12.

39. Pete Loper, *Short Stories from Around the Barn: The Rose Morris House* (United States: Page Publishing Inc, 2019), NP.

THE MASHUP
An Architectural Study

...support beams that held up...⁴⁰
...against the wooden floor...⁴¹
...the edge of the roof...⁴²
...a fresh pile of cow manure...⁴³
...a long sloping roof...⁴⁴
...off the ground...⁴⁵
...with an identical slanting roof with jutting
eaves...⁴⁶
...a piece of board with nails hammered in...⁴⁷
...and held up with pieces of wood...⁴⁸
...four or five feet high...⁴⁹
...from the floor...⁵⁰
...measuring eight inches wide...⁵¹
...the old wood and stone...⁵²
...where farm machinery was kept out of the
rain...⁵³
...down onto the tile roof...⁵⁴
...with a loft as big...⁵⁵
...to see in shadows...⁵⁶
...filled with hay...⁵⁷
...thick with the sweet scent of incense...⁵⁸
...there was one stall...⁵⁹
...the corner seam of the glass...⁶⁰
...used to pen the hogs for killing...⁶¹
...across the screen...⁶²

40. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 106.

41. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

42. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 251.

43. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

44. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 44.

45. Pete Loper, *Short Stories from Around the Barn: Echo in the Flour Barrel* (United States: Page Publishing Inc, 2019), NP.

46. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 13.

47. Pete Loper, *Short Stories from Around the Barn: Echo in the Flour Barrel* (United States: Page Publishing Inc, 2019), NP.

48. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 107.

49. Pete Loper, *Short Stories from Around the Barn: Turpentine the Way I Saw It* (United States: Page Publishing Inc, 2019), NP.

50. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 34.

51. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

52. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 1.

53. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

54. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 251.

55. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

56. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 136.

57. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

58. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 193.

59. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

60. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 111.

61. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

62. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 383.

THE MASHUP
An Architectural Study

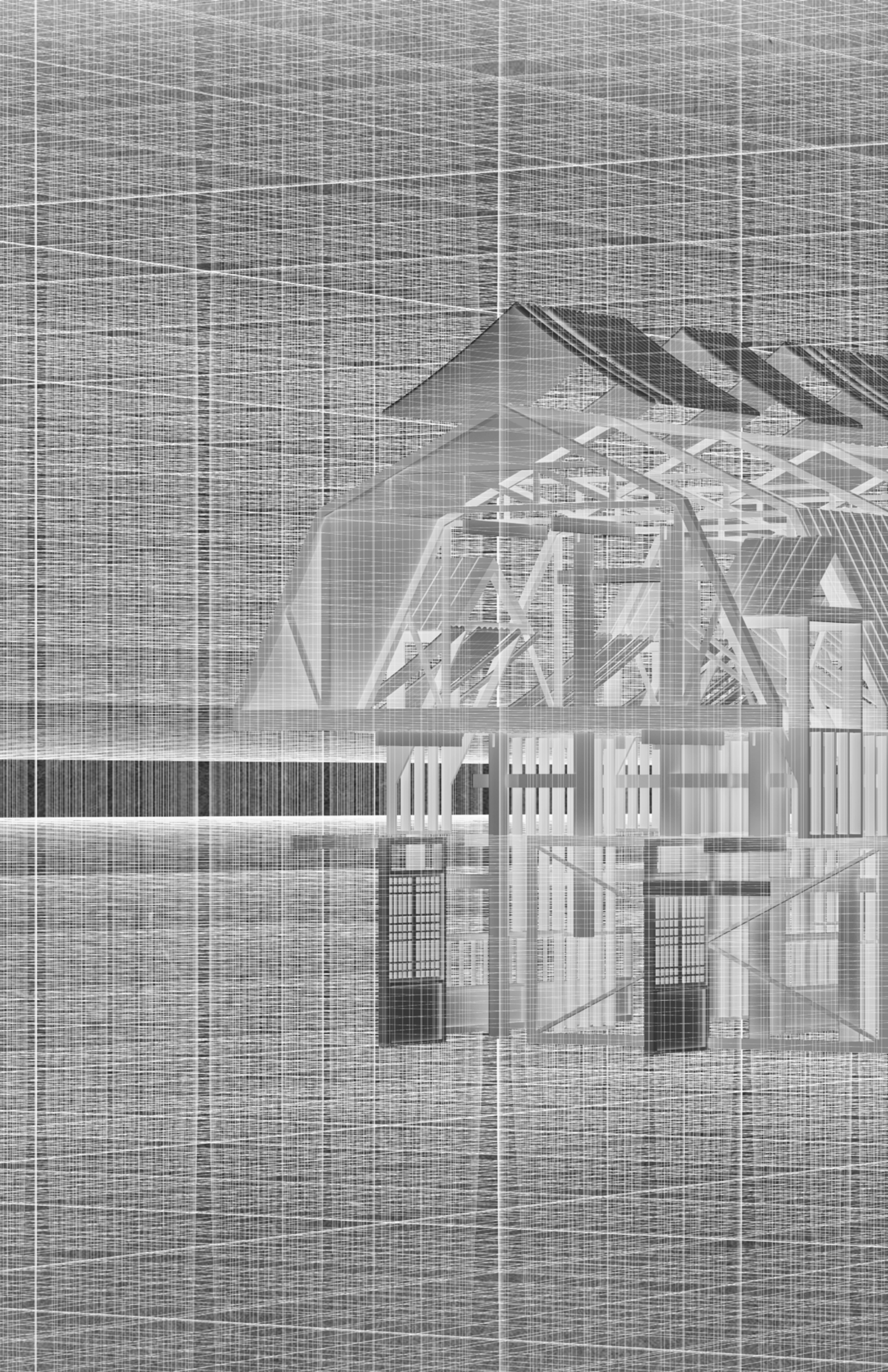
*...just behind this stall and to the outer side of
the barn...⁶³
...from the dark...⁶⁴
...the barn was pretty much the focal point of
life...⁶⁵
...a prayer or blessing...⁶⁶*

63. Pete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

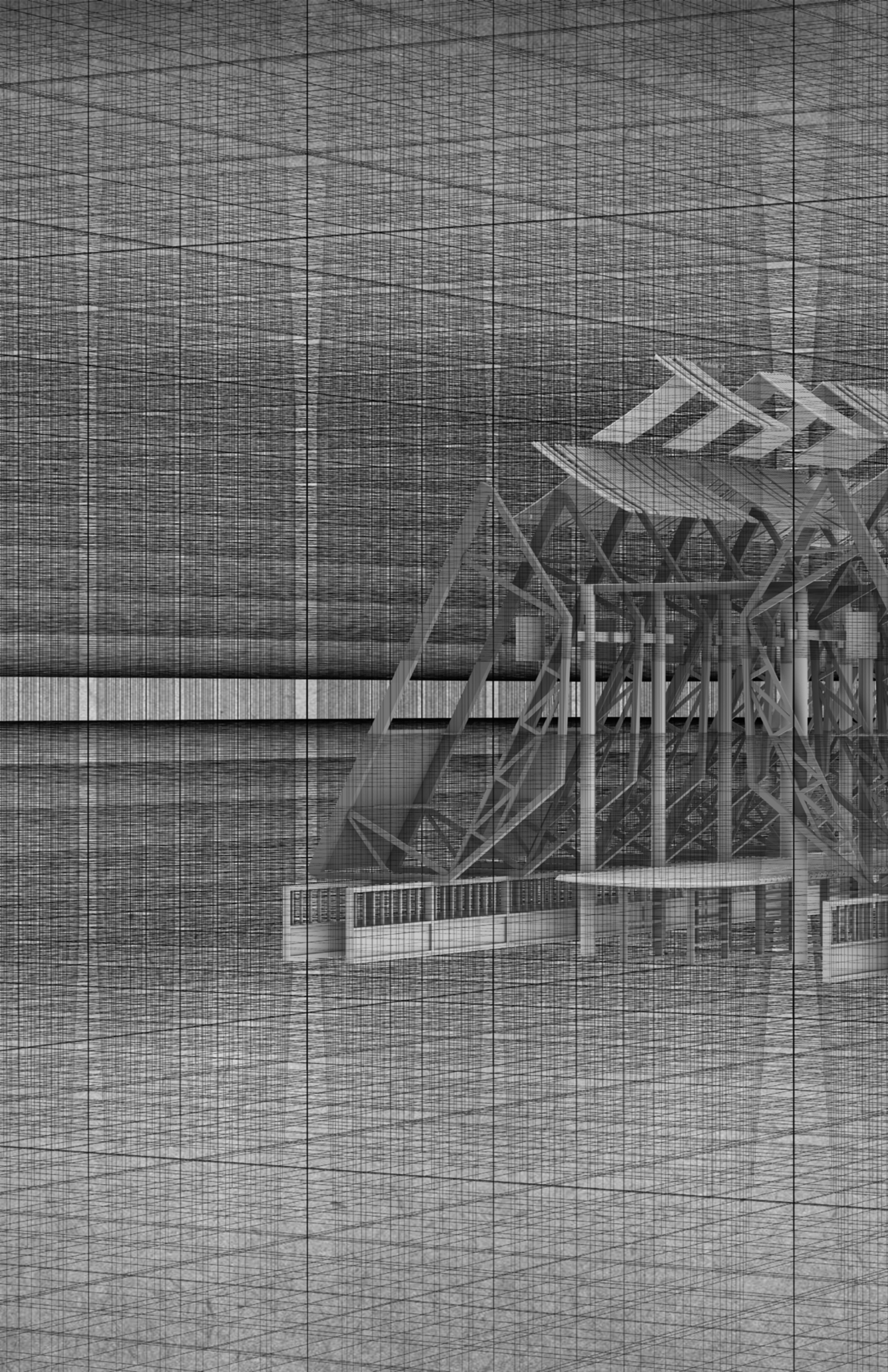
64. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 253.

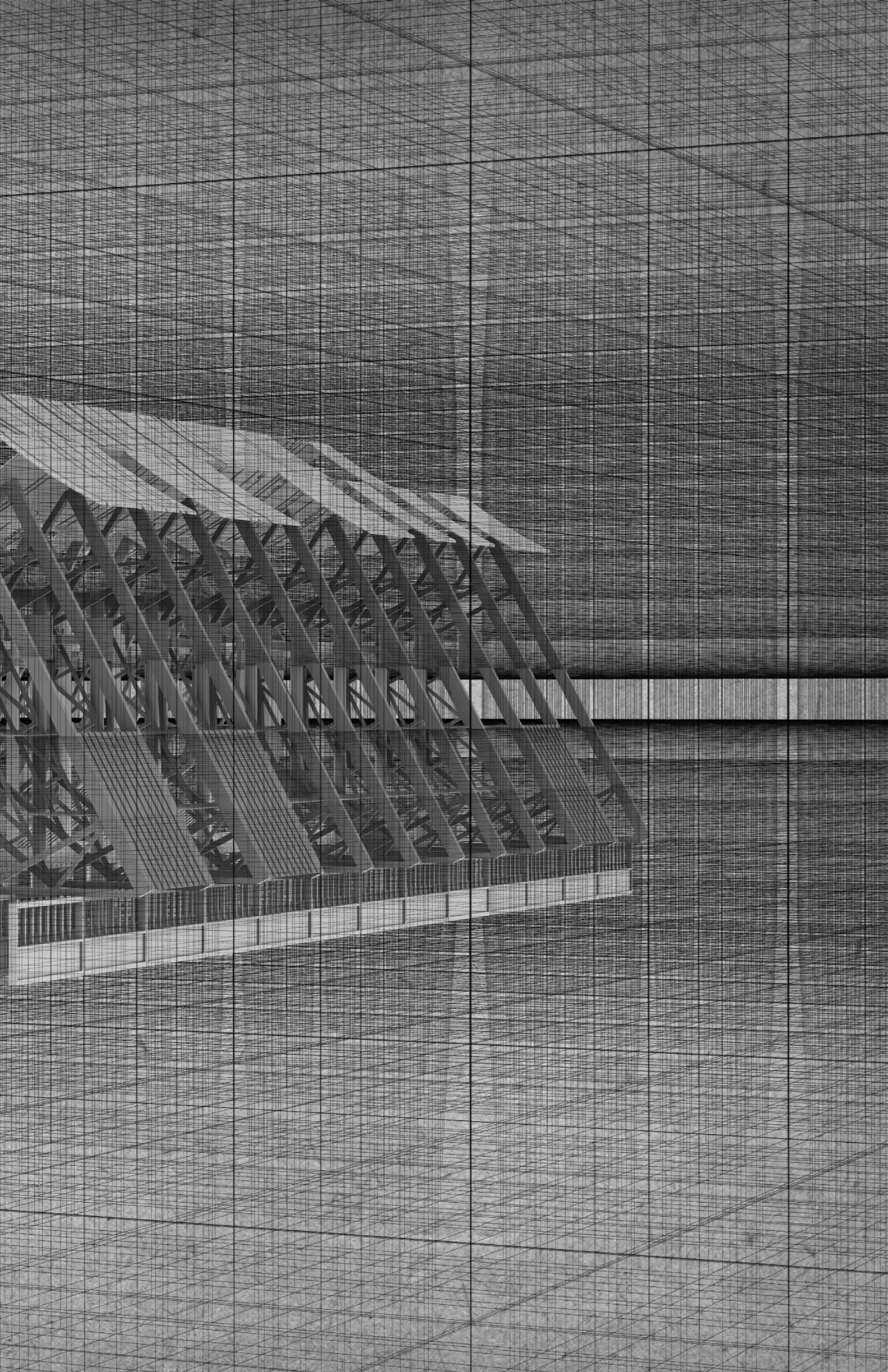
65. ete Loper, *Short Stories from Around the Barn* (United States: Page Publishing Inc, 2019), NP.

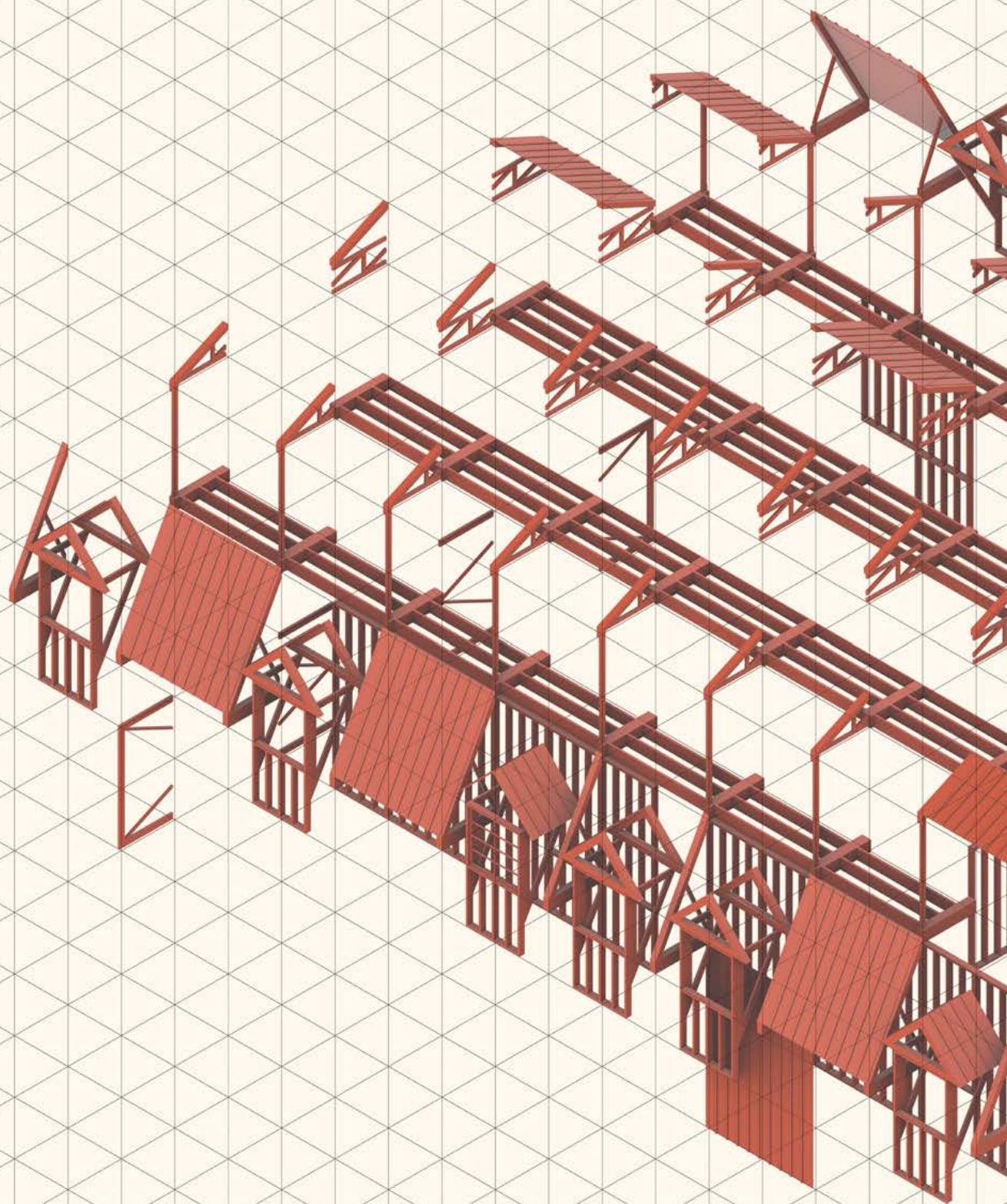
66. Gail Tsukiyama, *The Street of a Thousand Blossoms* (United States: St. Martin's Press, 2007), 28.

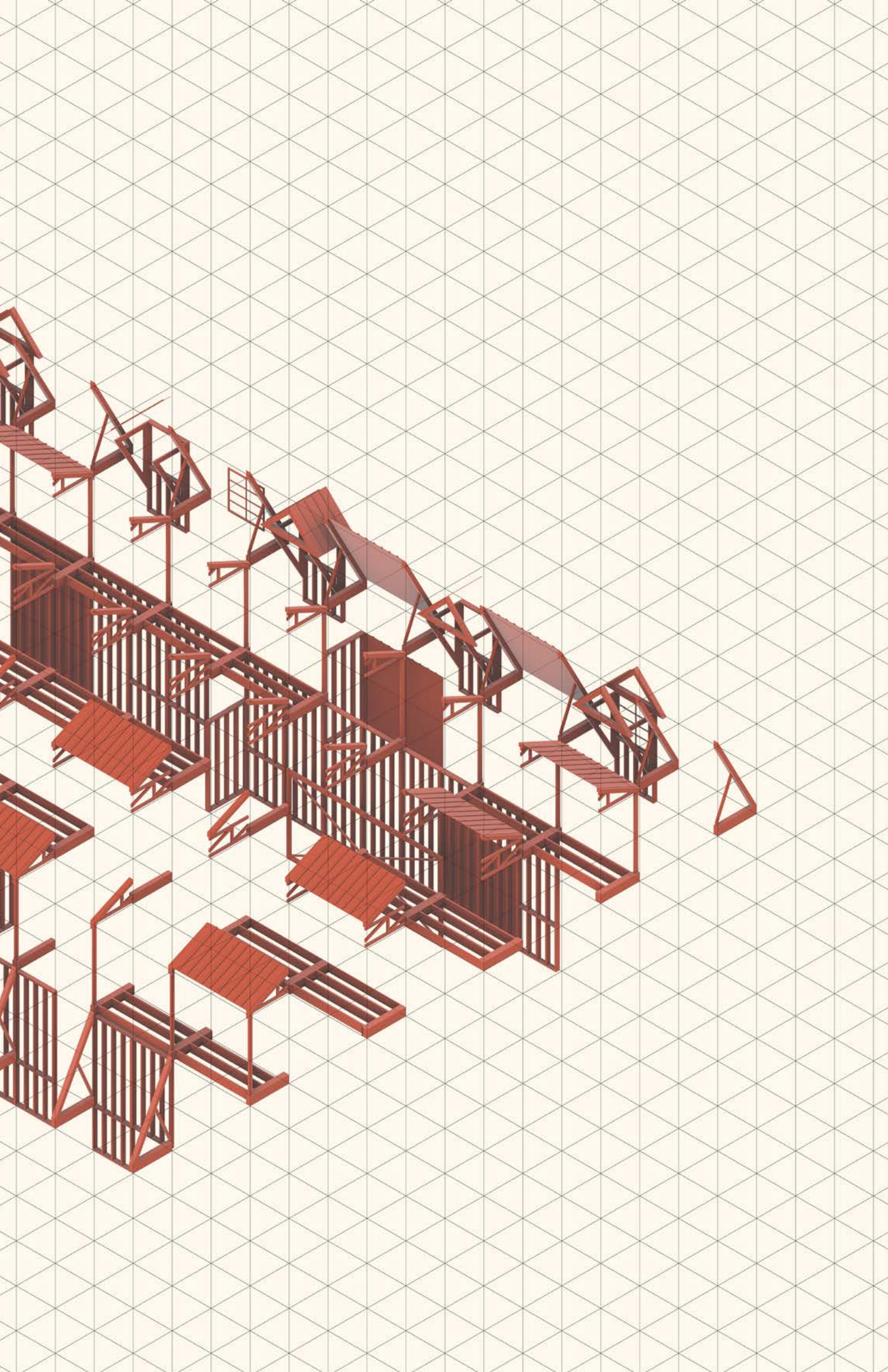


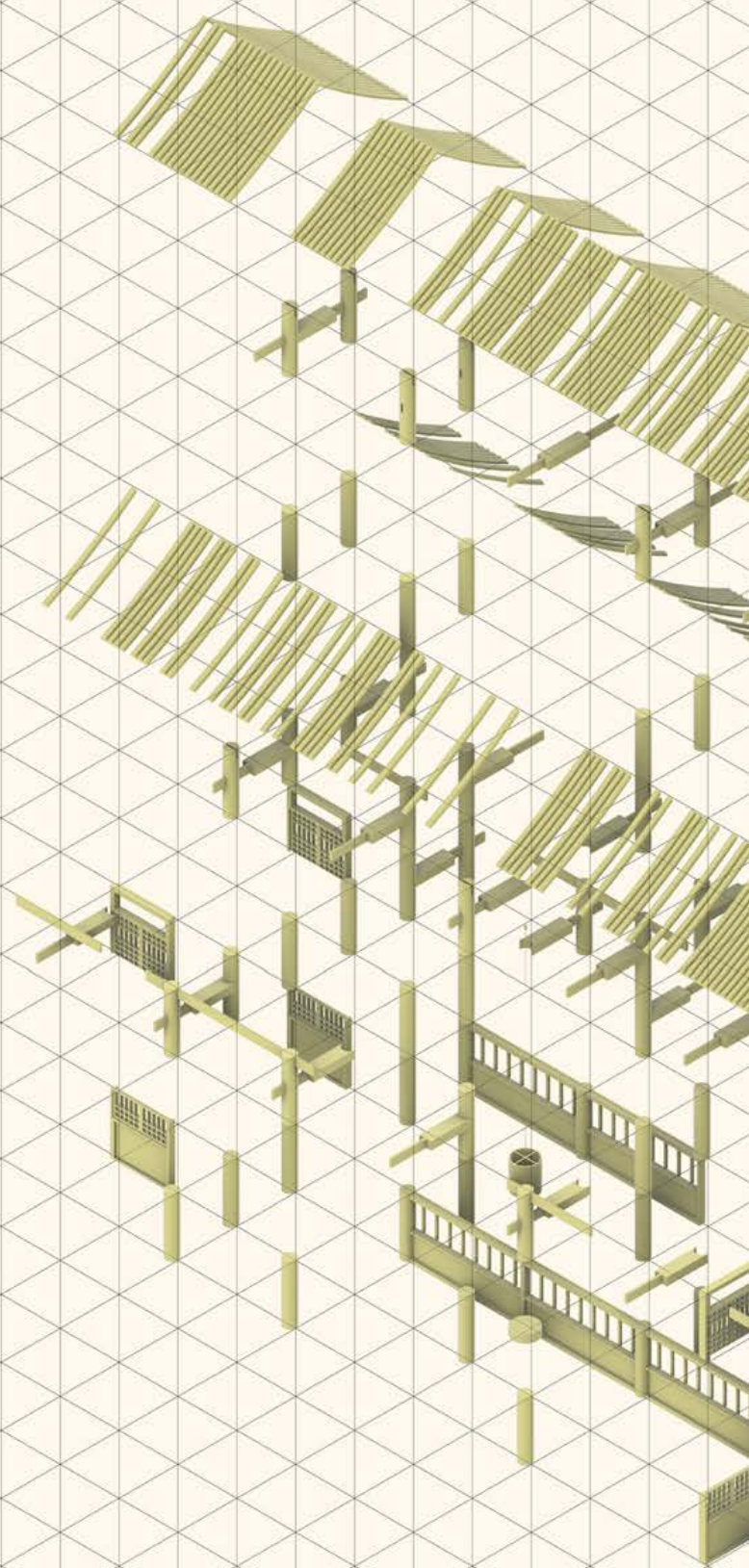


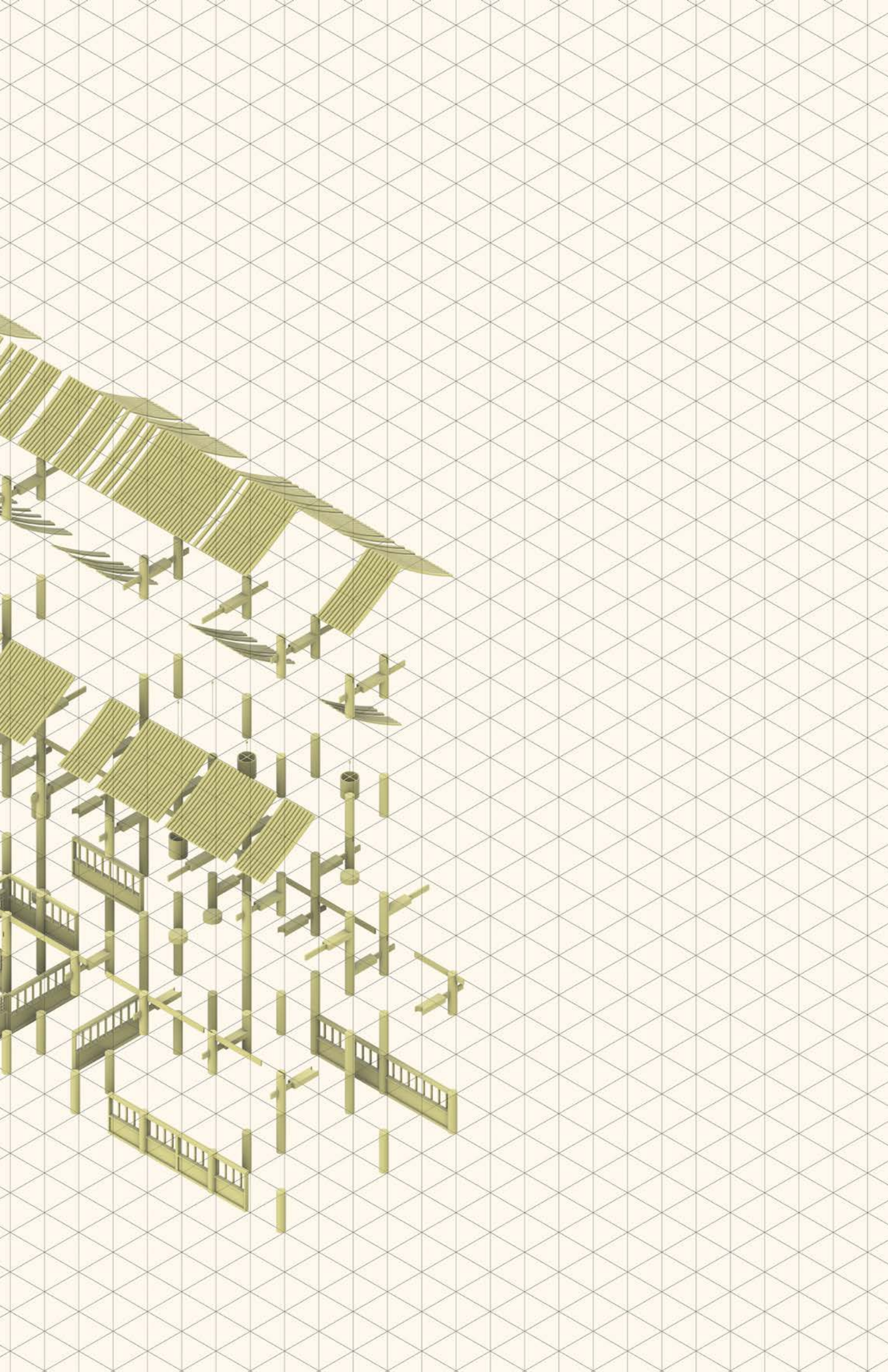


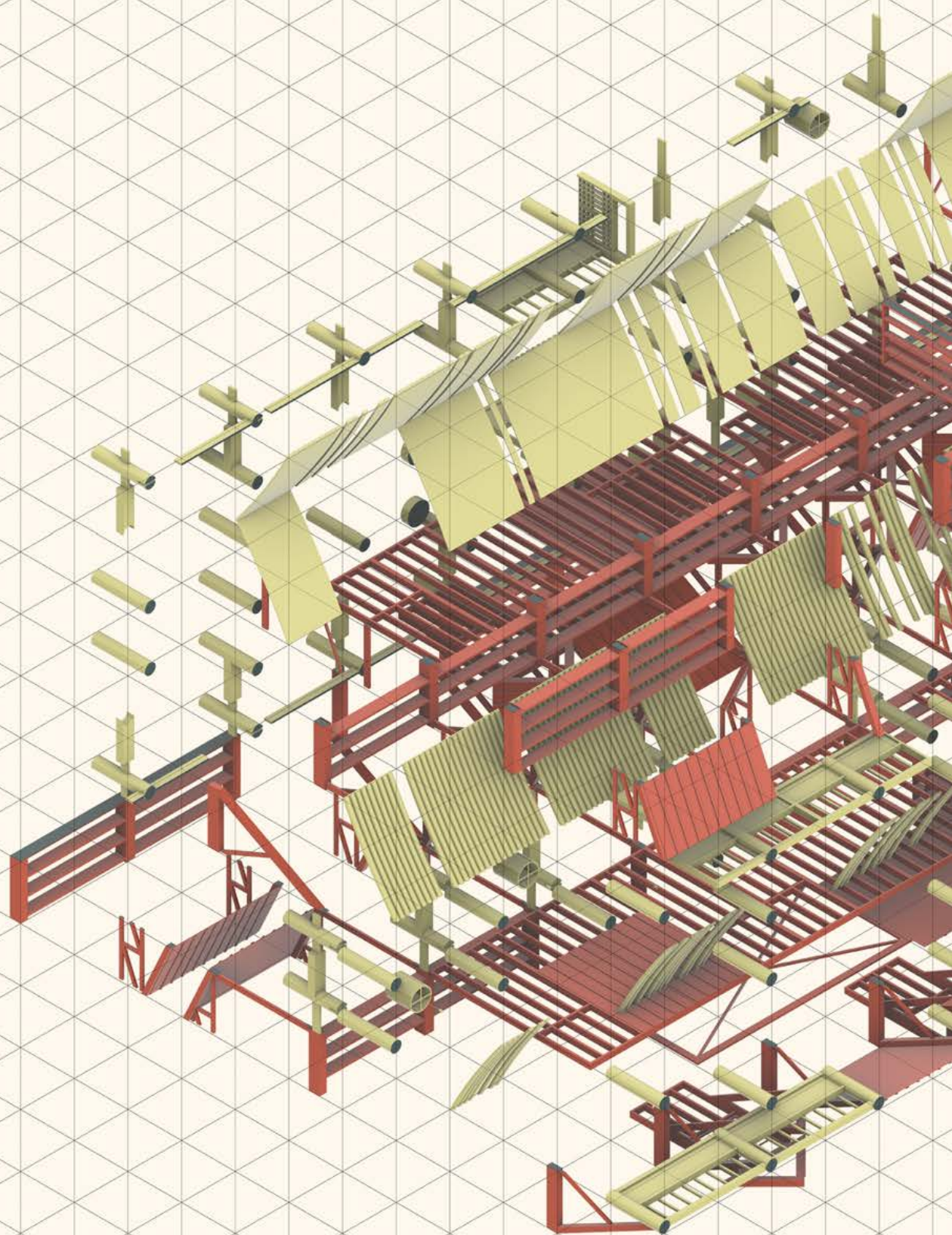


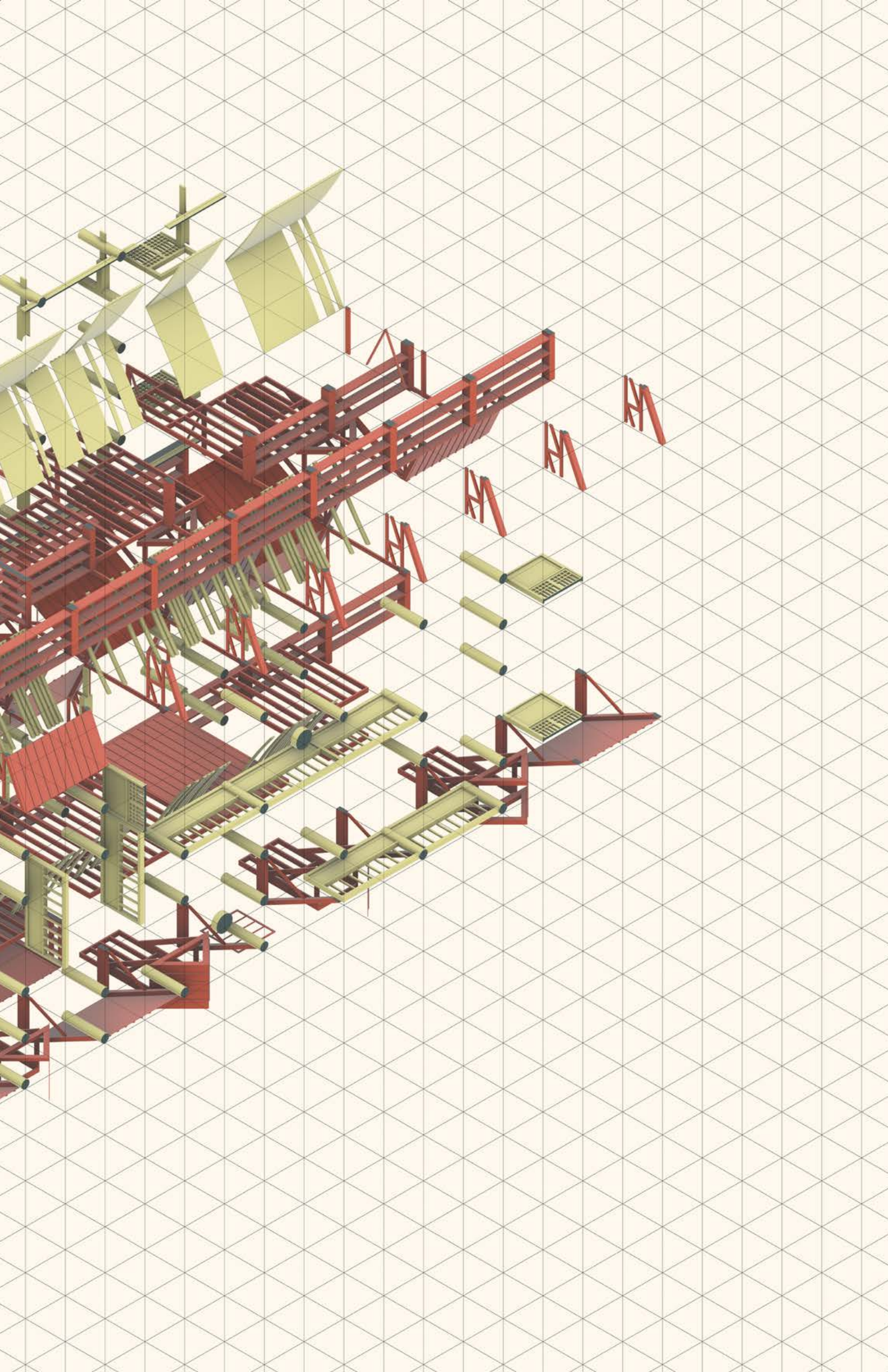


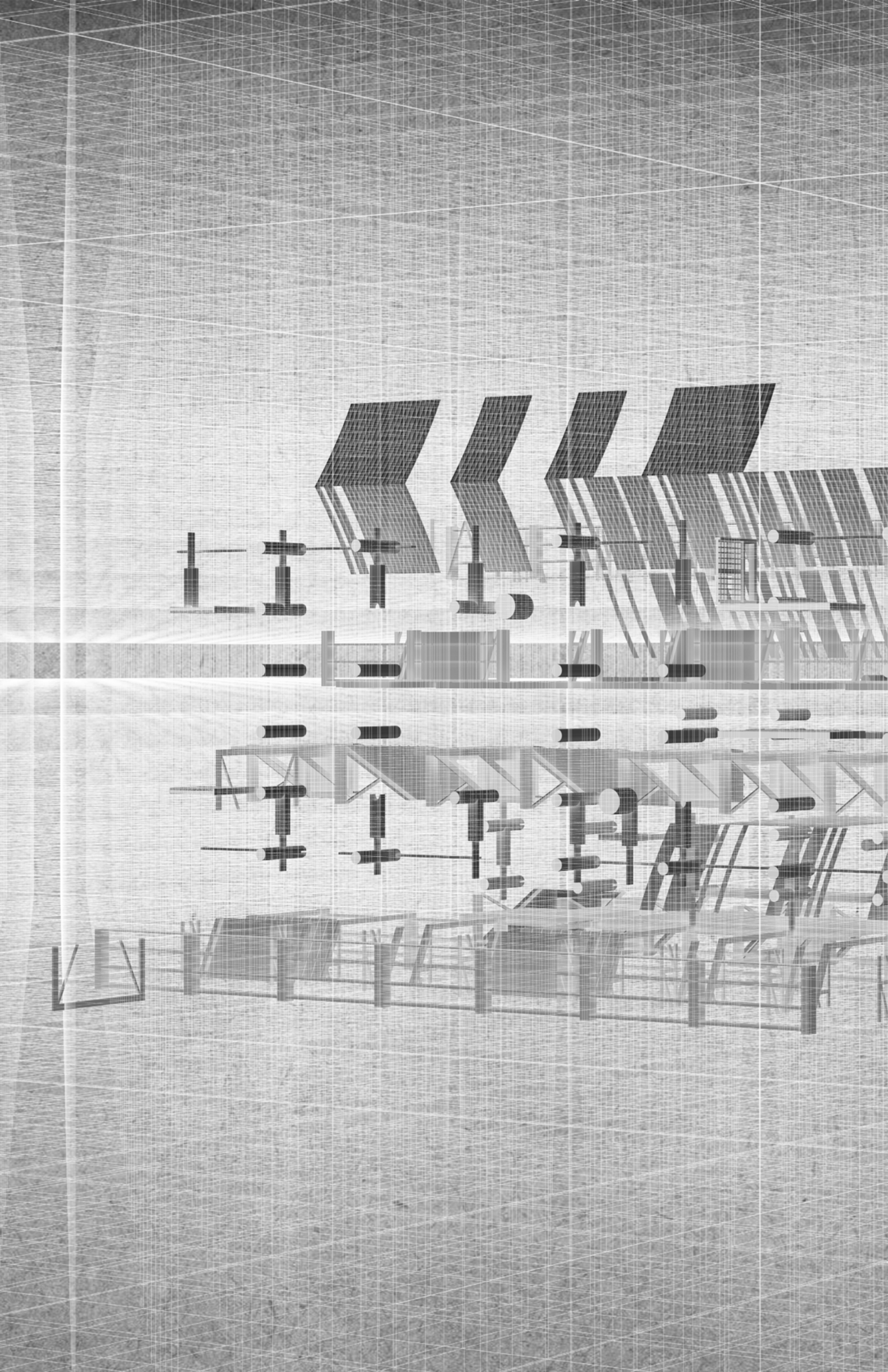


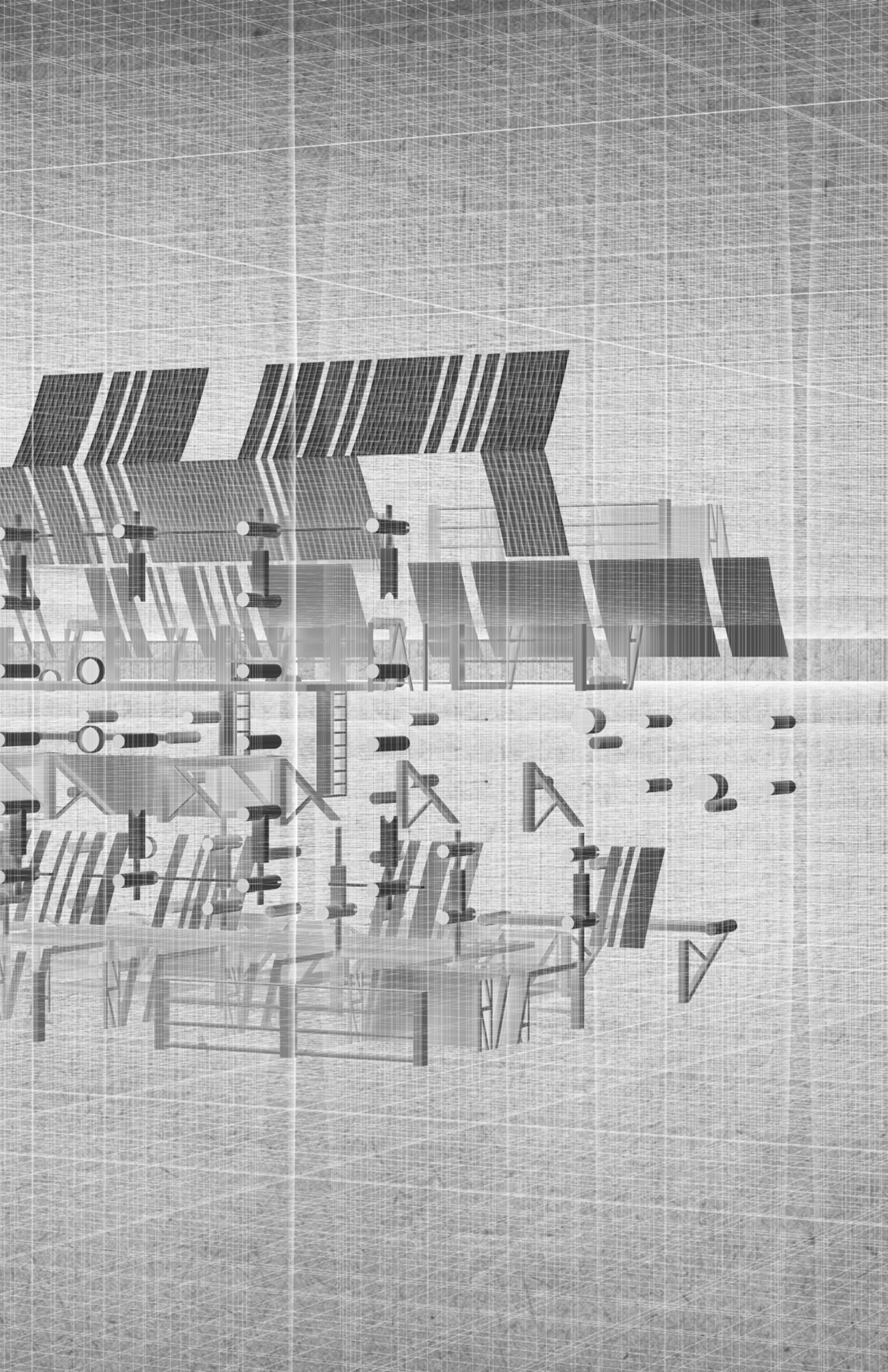


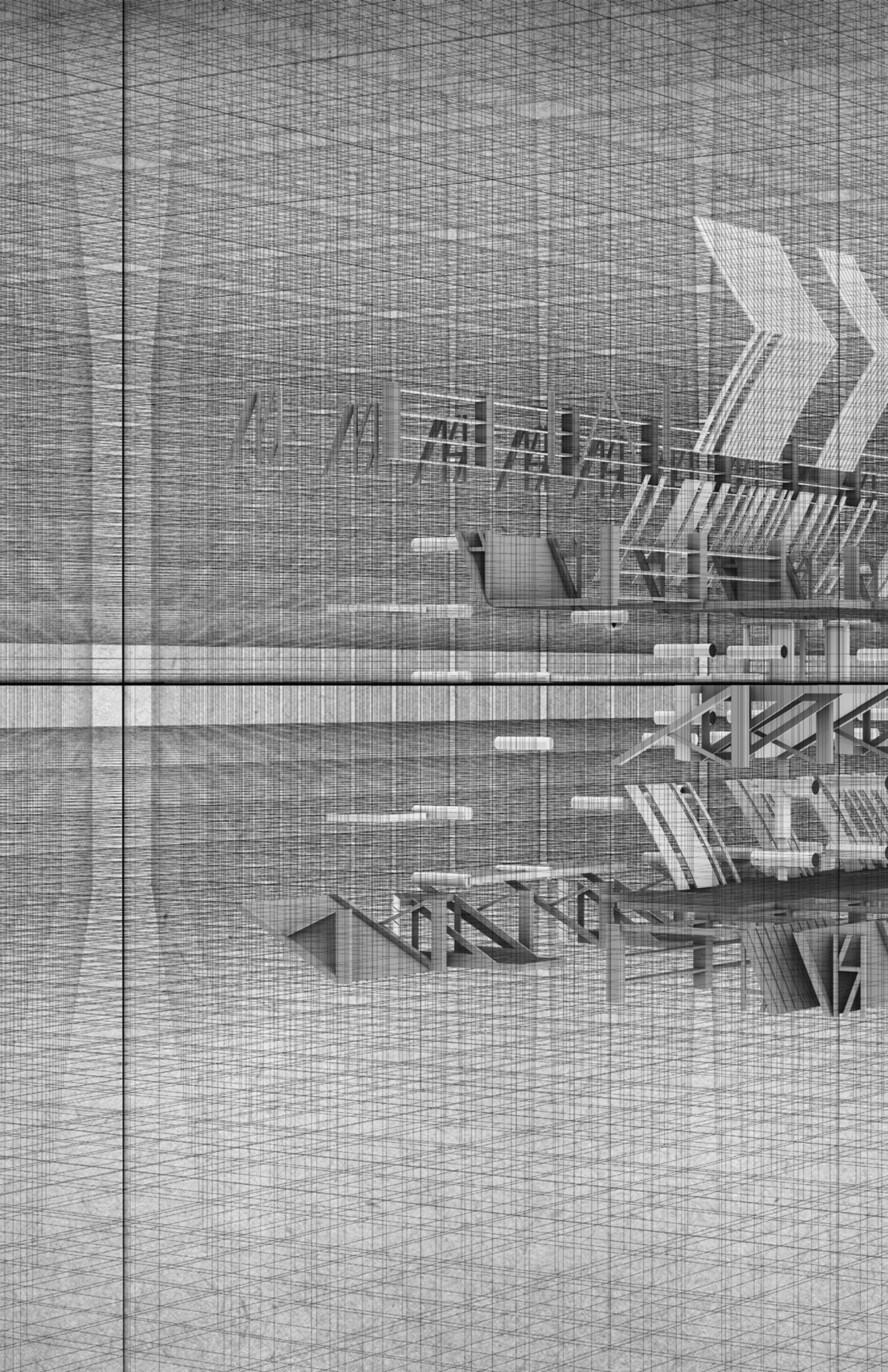


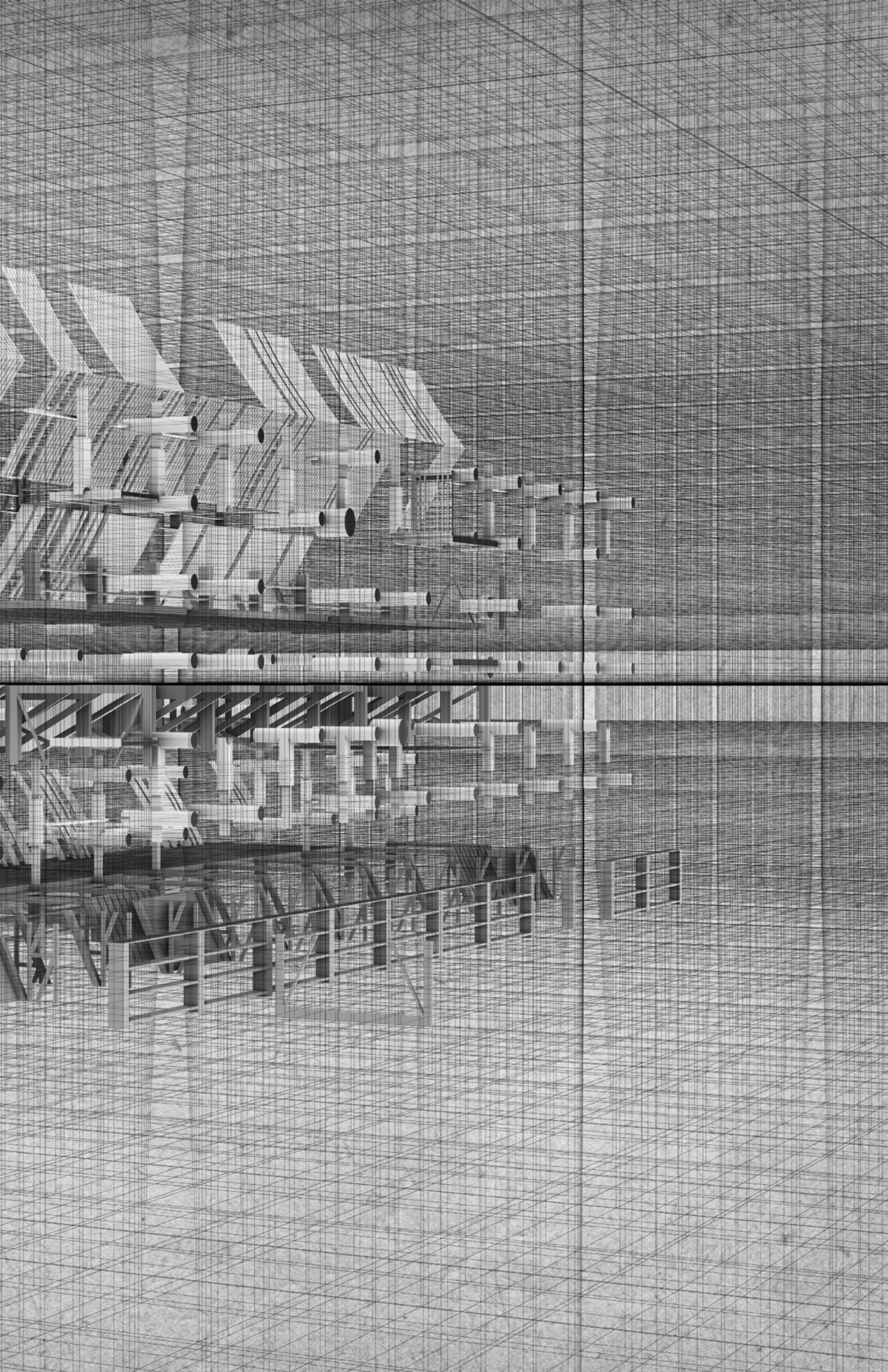


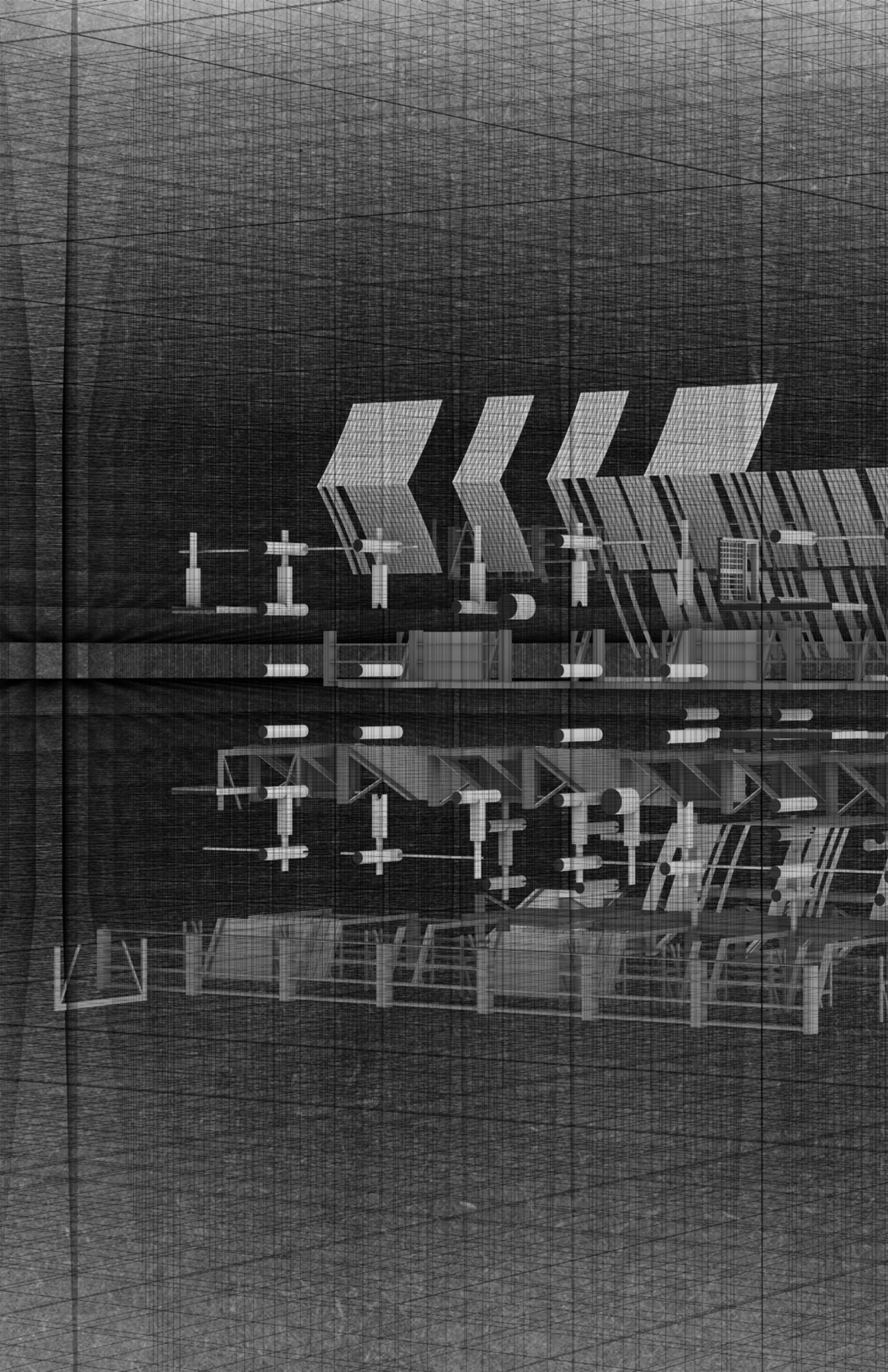


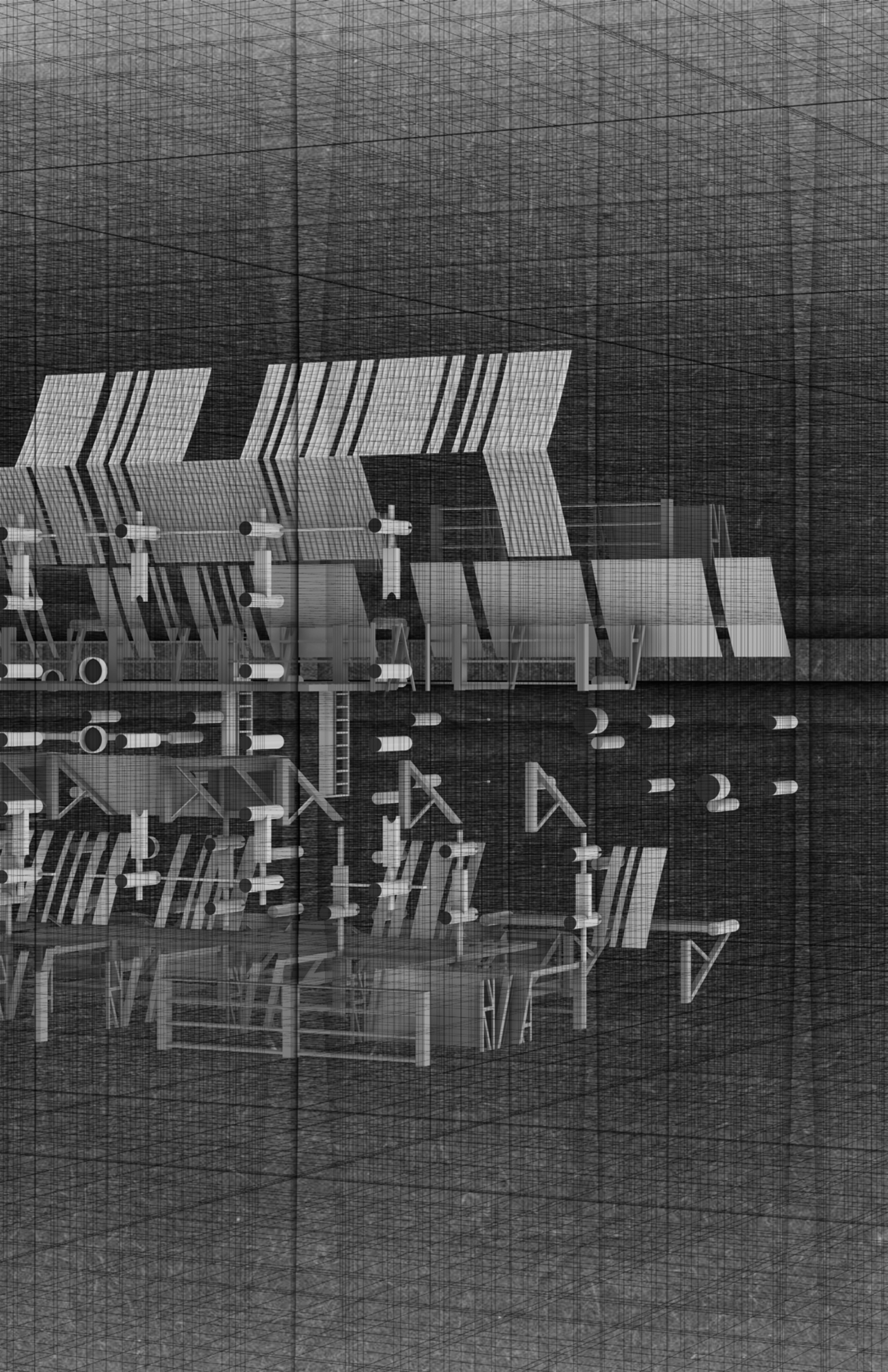


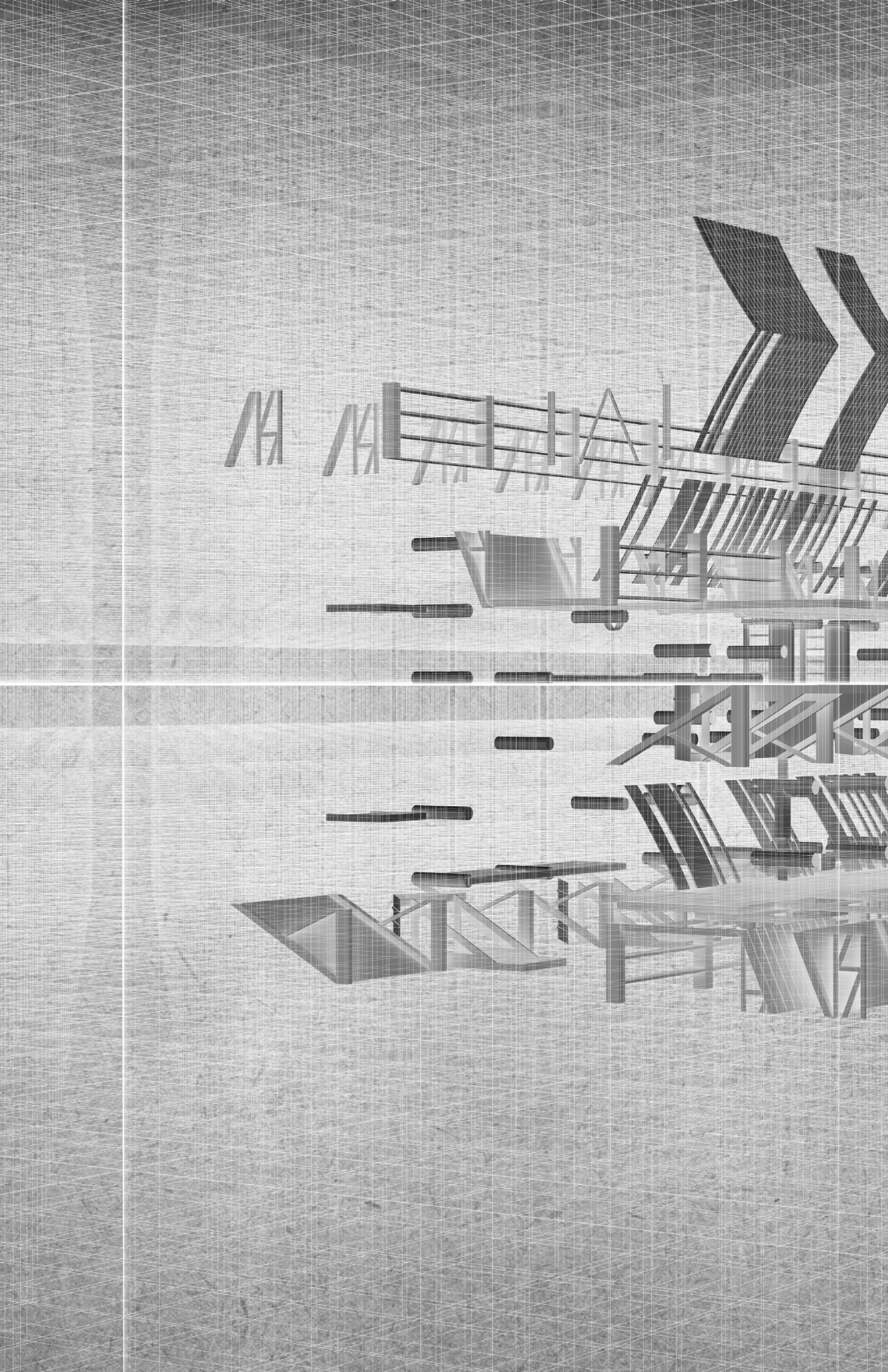


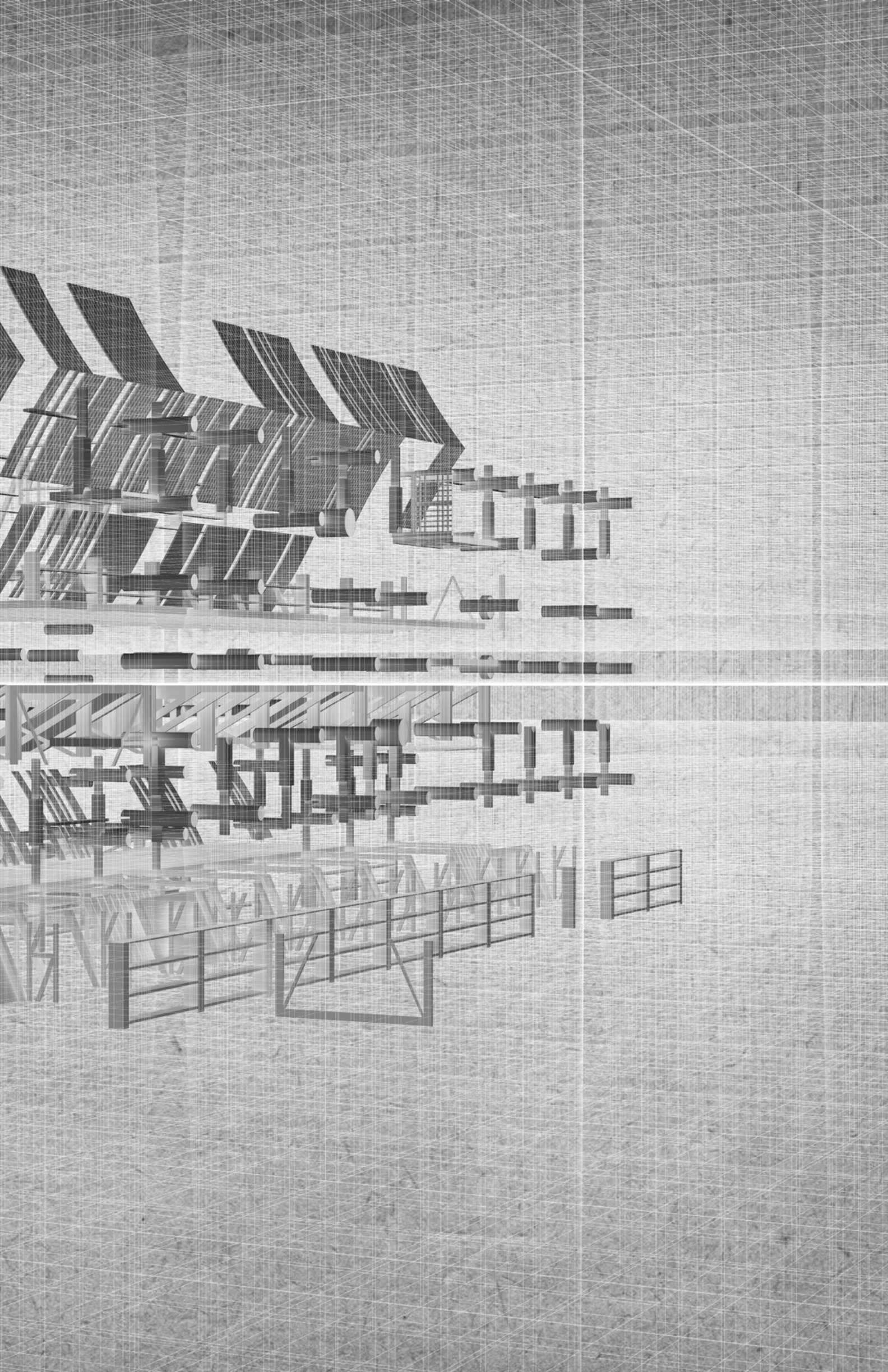


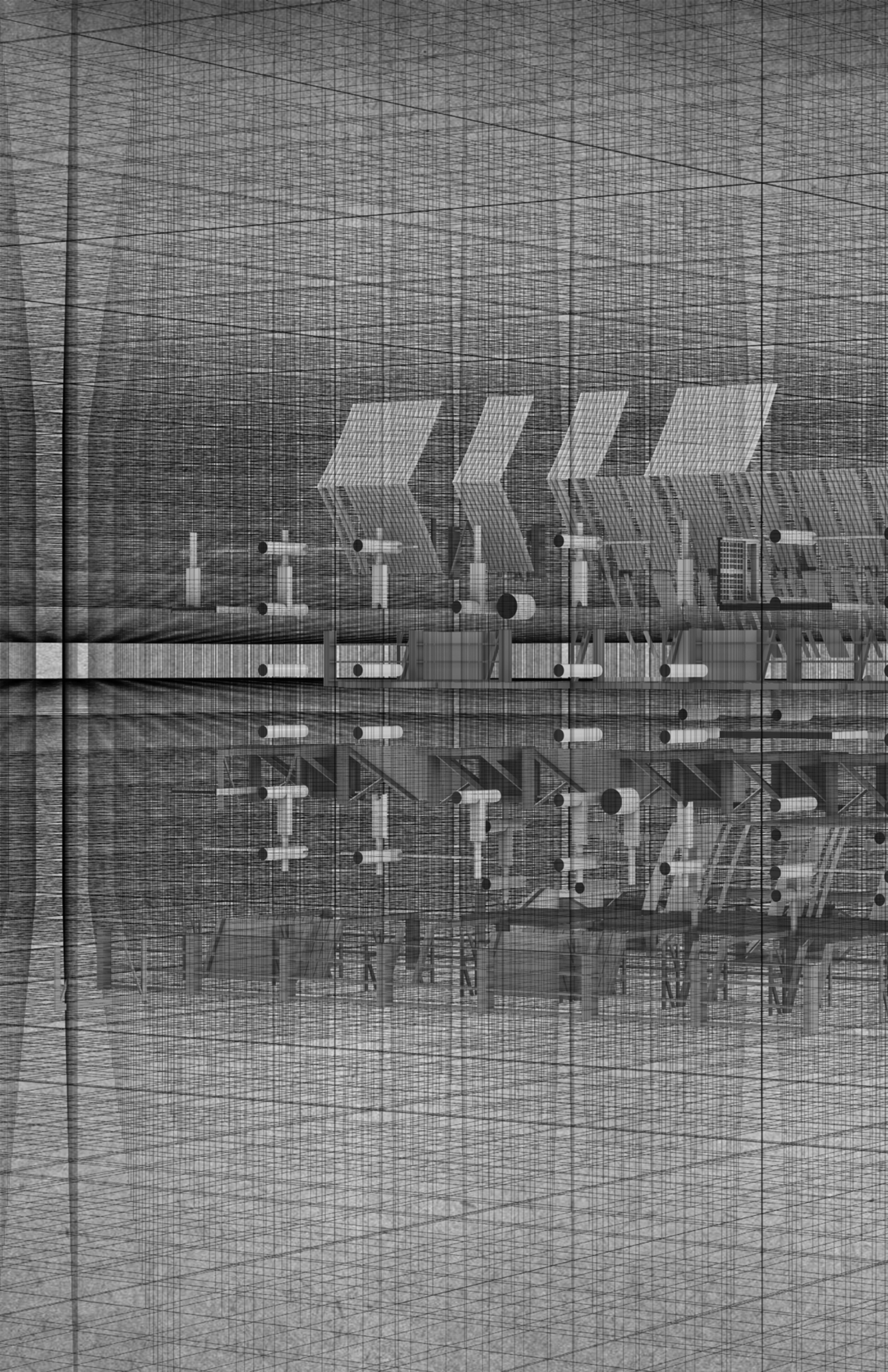


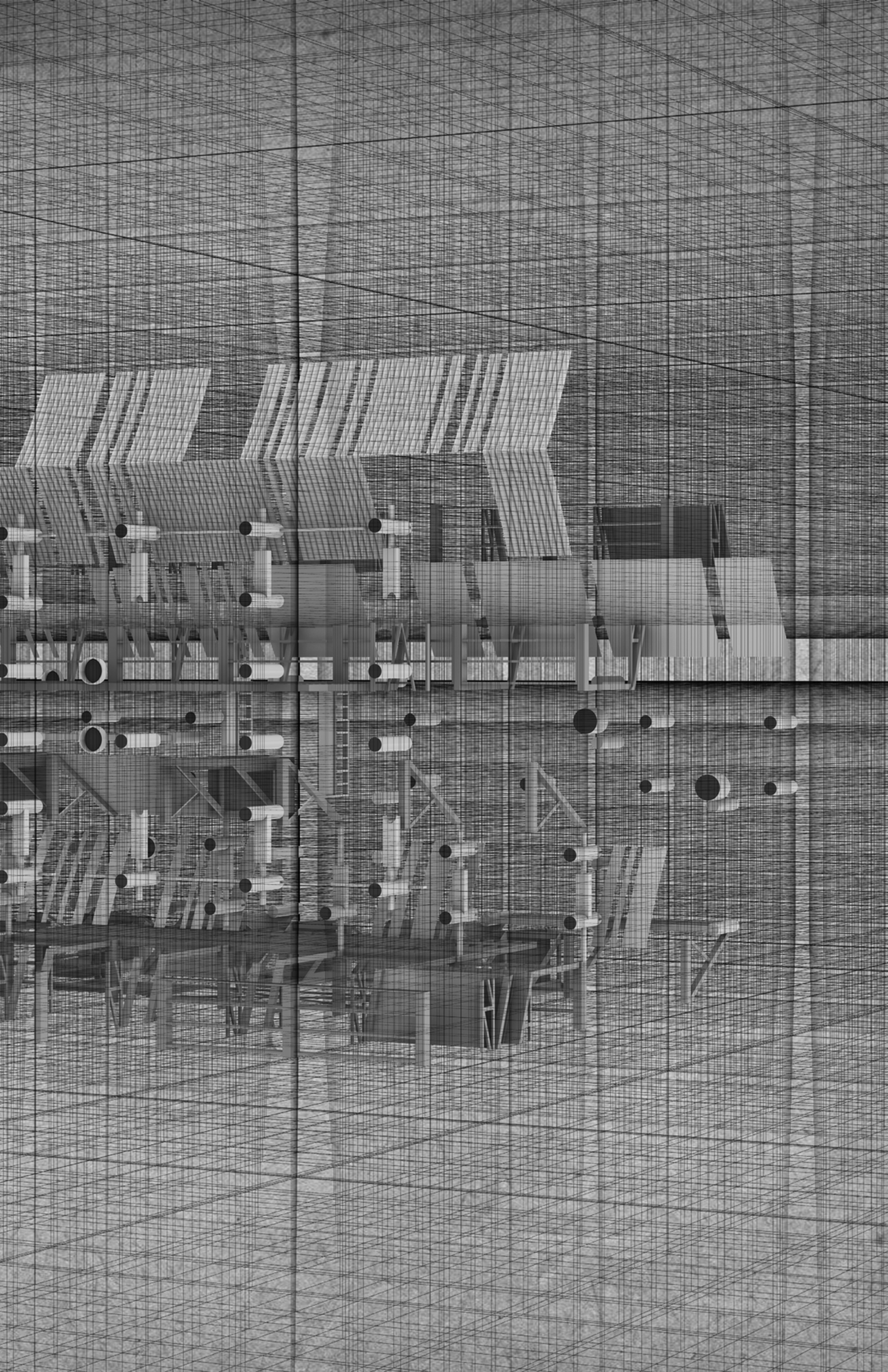


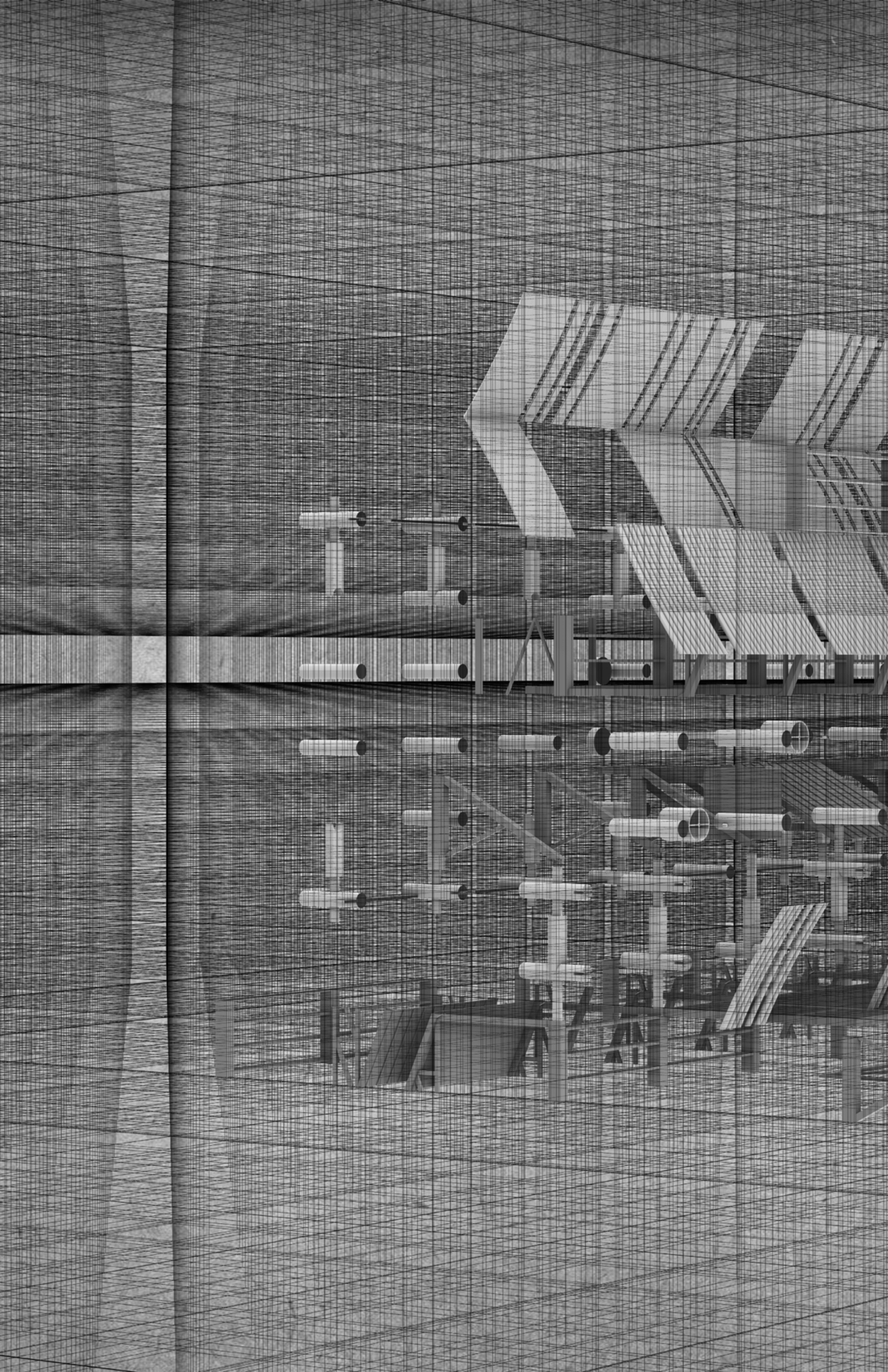


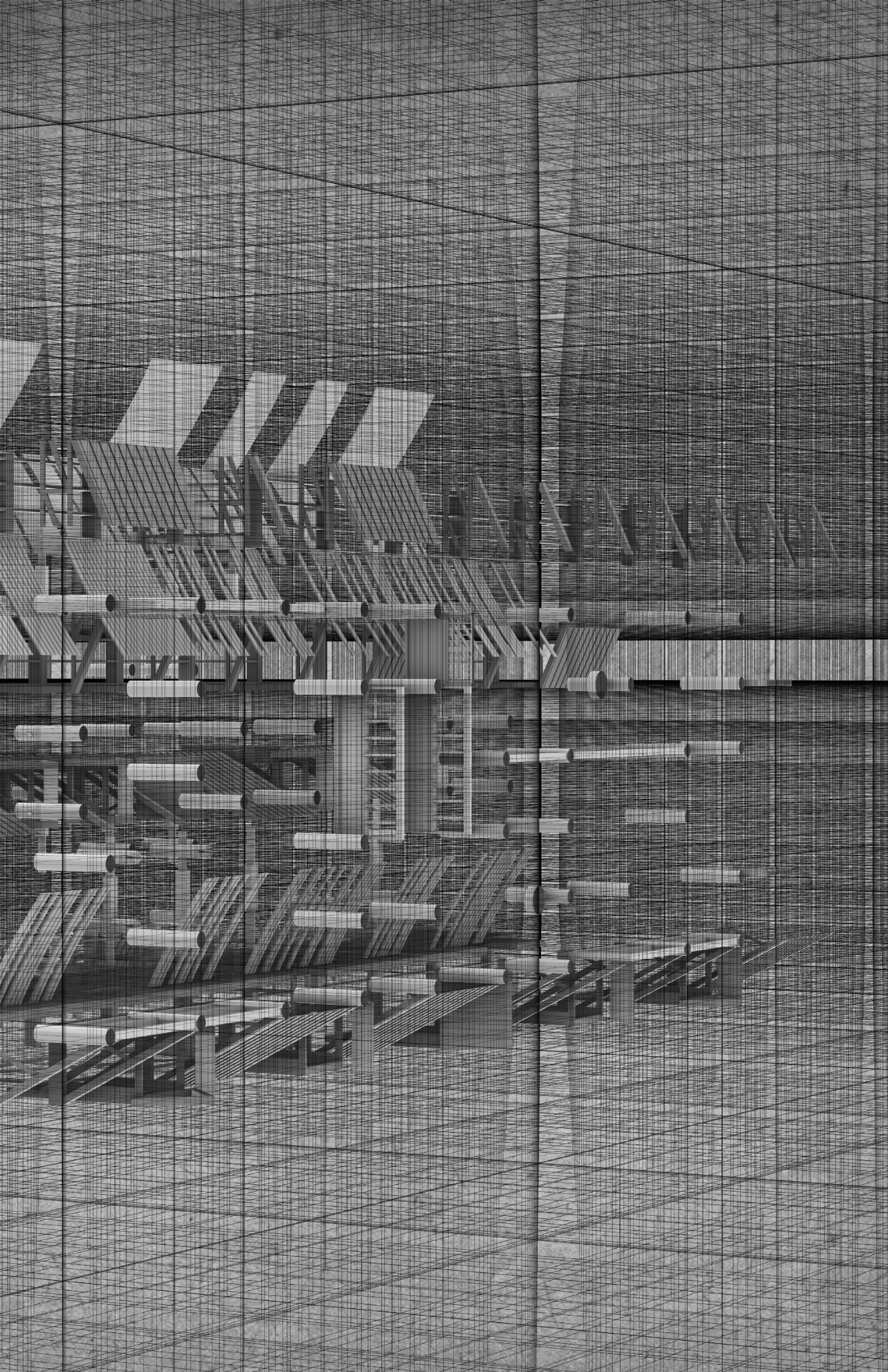


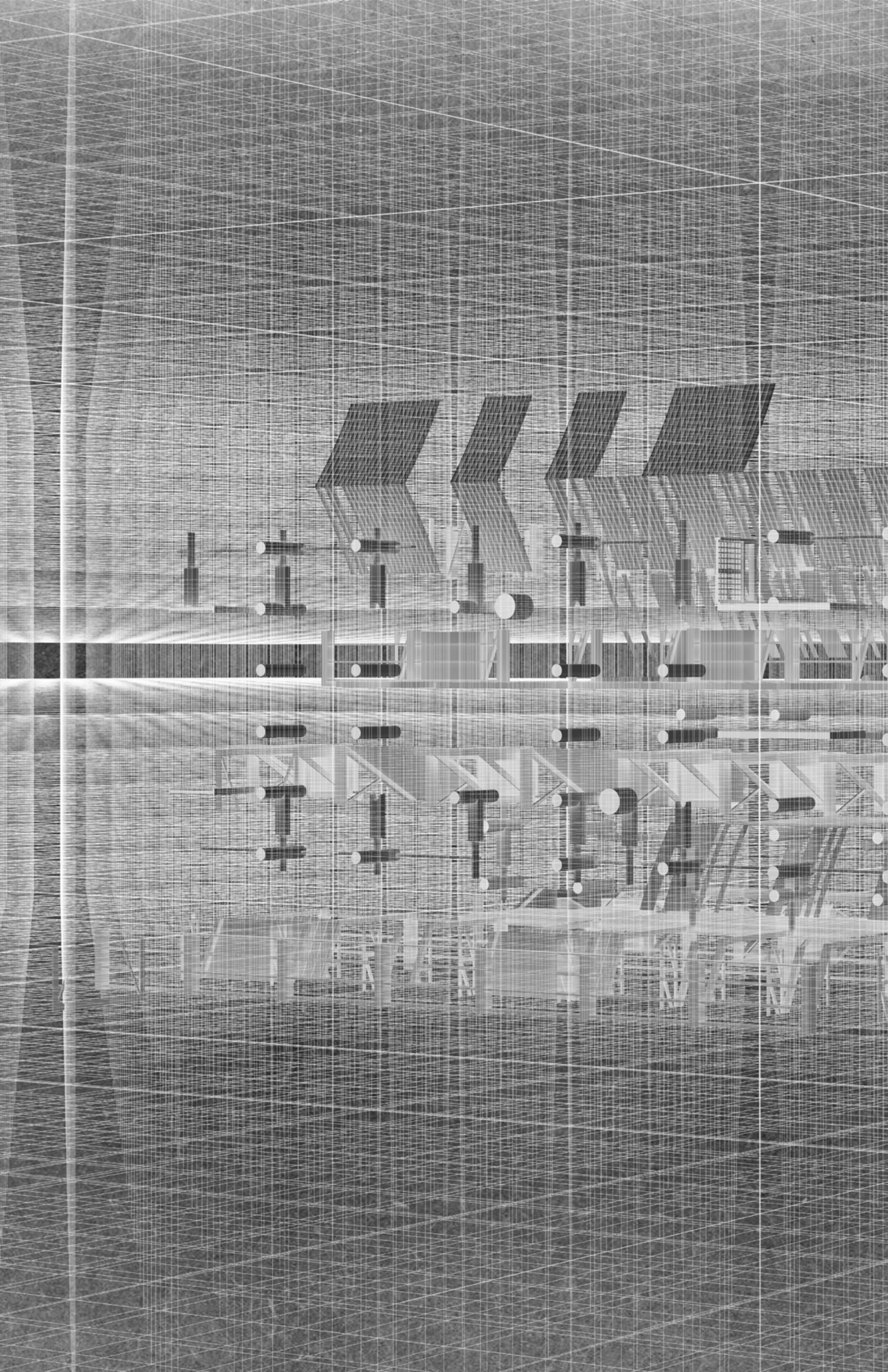


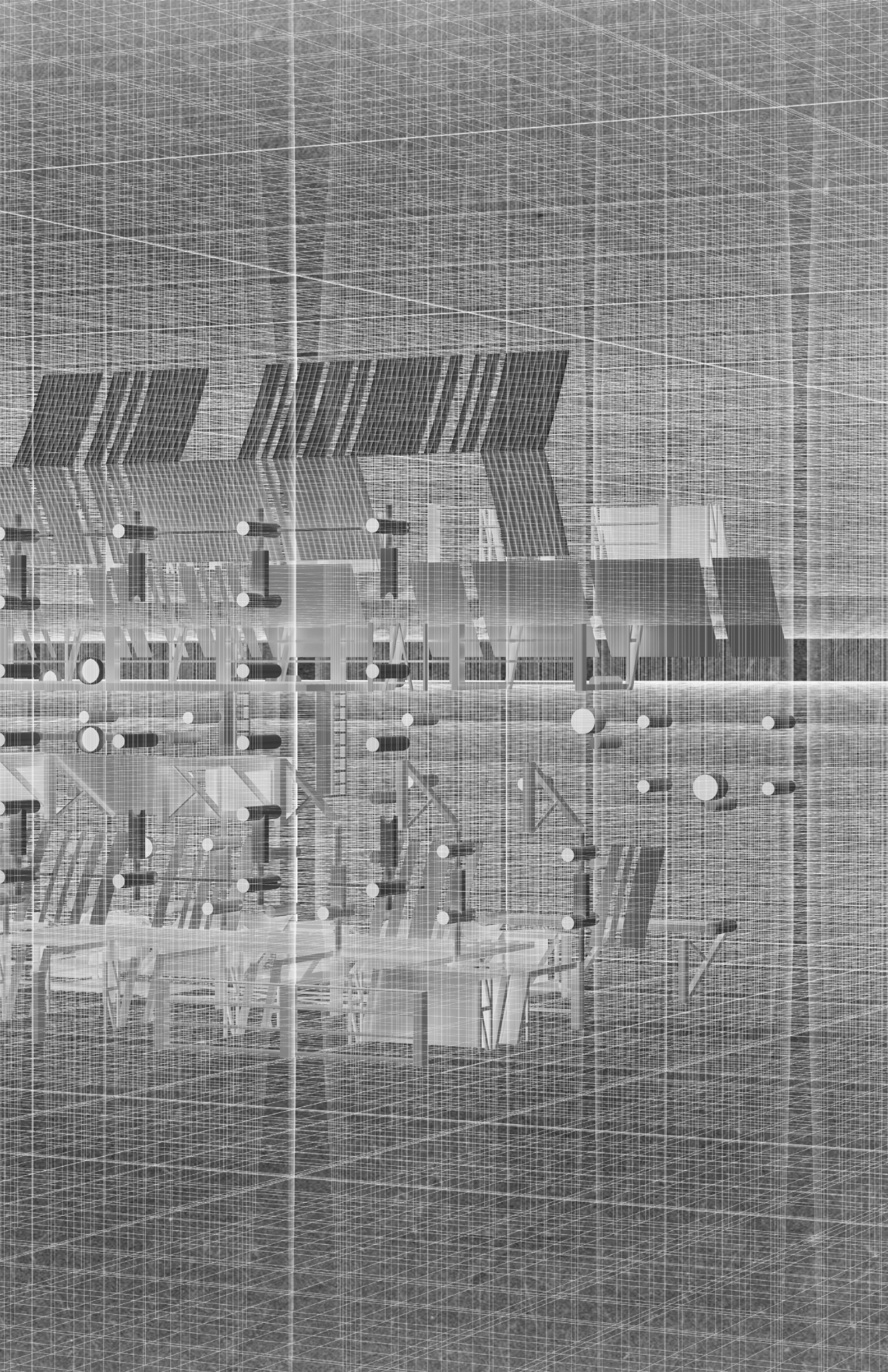


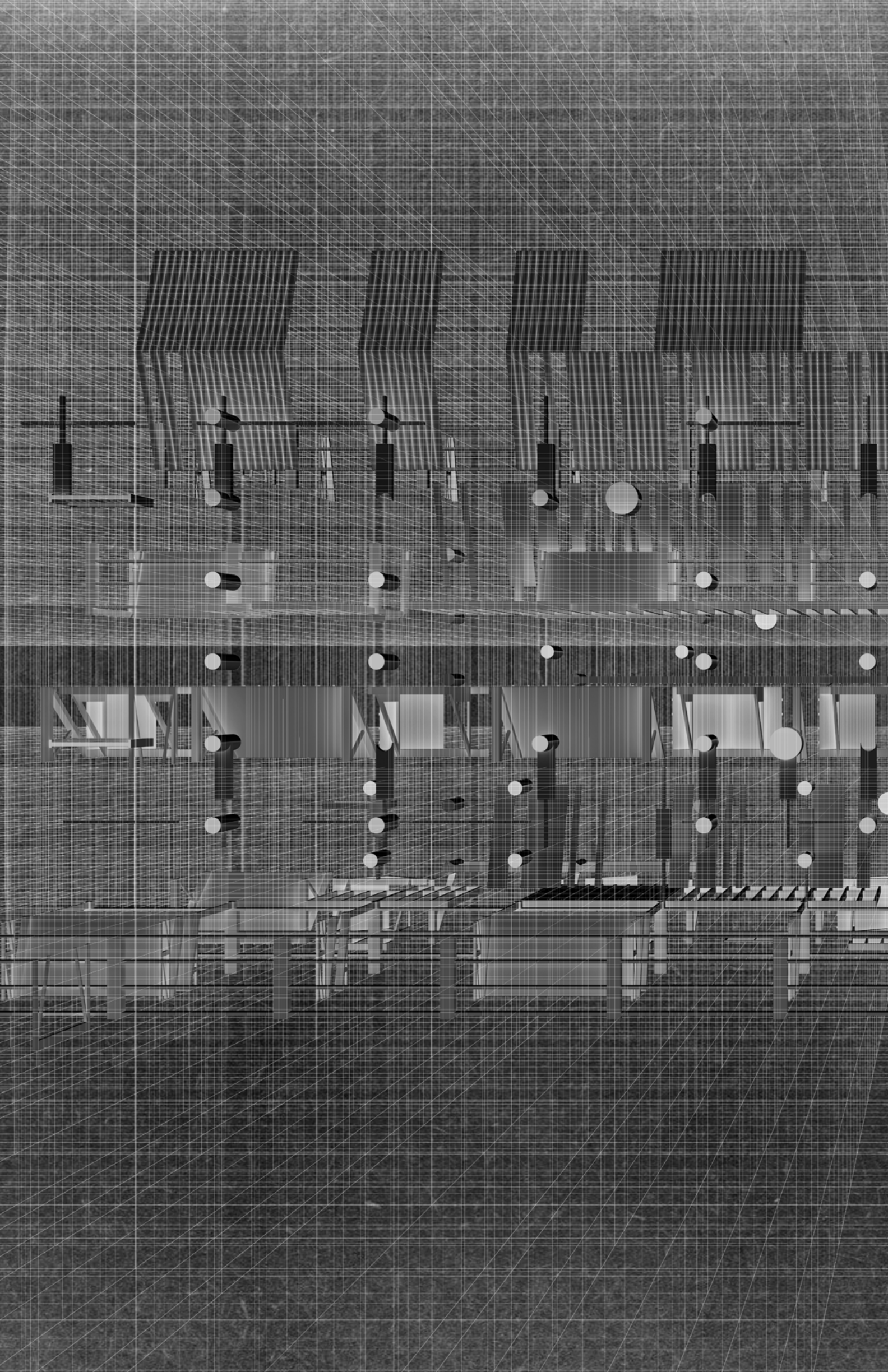


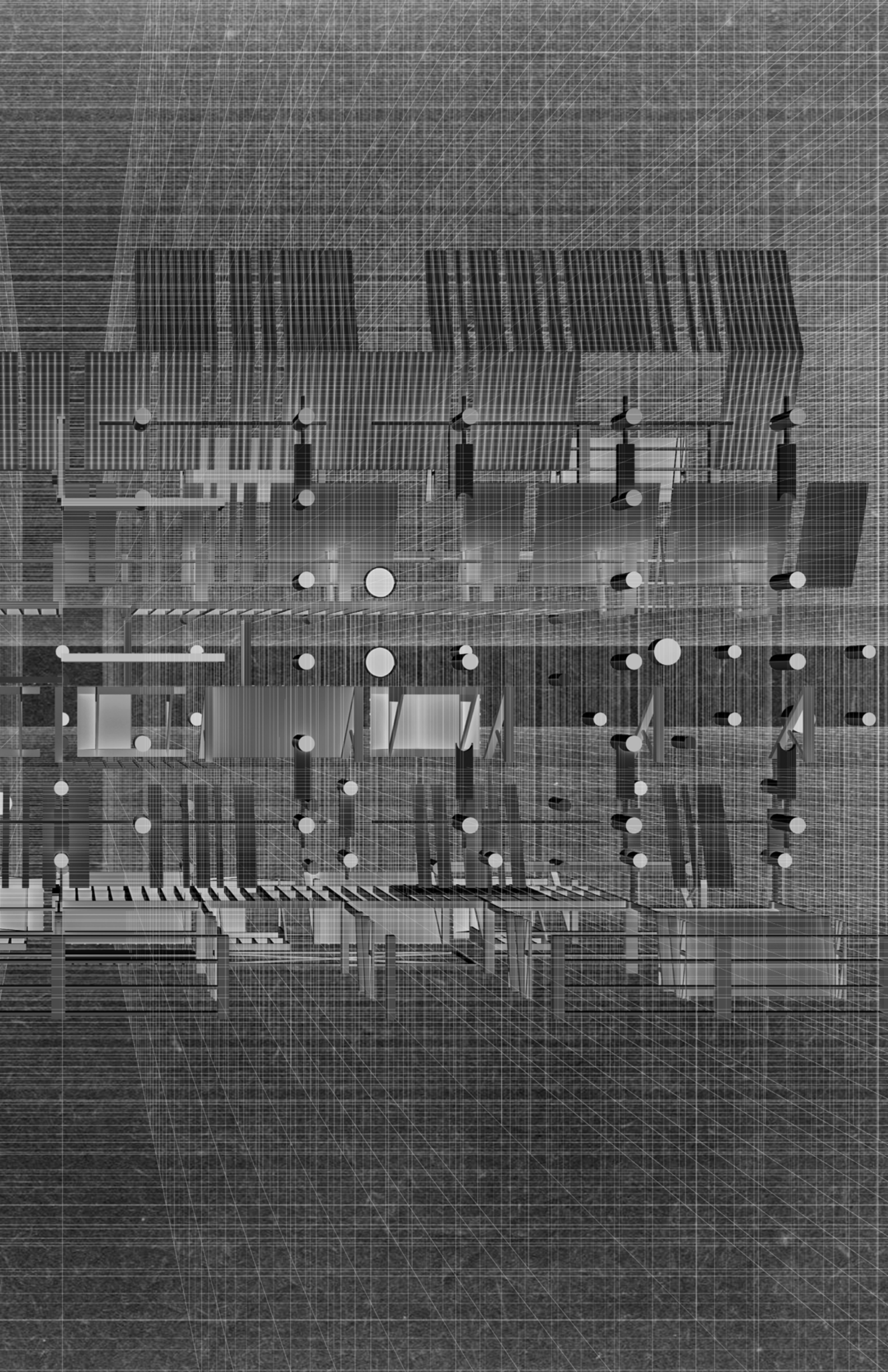














biddies l

biddies l

ke...

r the earthquake...

...house

corner seam of the glass...

...to Yang

...when it rained because the tin roof made so much noise...

...with a high roof...

chinery was kept out of the rain...

...it was a huge building with a tin roof...

...from the floor...

...on that piece of wood...

...where B

...the temple withstood both disasters virtually unscathed...

...a shrine that marks the place...

...thirty feet...

...thirty feet down...

...the barn was always a focal point for entertain

...second beam...

...masks to remember...

...where Buddhism grew and thrived...

...the old wood and stone...

...measuring eight inches wide...

...across the screen...

...at marks the place...

...high...

...thirty feet down...

...the barn was always the place to be to ponder and just get away...

...one door to enter...

...ancient temple...

...in Buddhist prayer...

...the gable was exposed...

...the tile roof

...the barn had one

...a good place

...the old wood and stone...

...a place to but

...a shrine that marks the place...

...across the screen...

...cause the tin

...the barn roof was...

...the barn was always the place to be to ponder and just get away...

...the lower

...the outer side of the barn was an open shed with

...the same old temple that had

...the barn was very good sized...

...the lenions

...the stall...

...where farm machinery was kept out of the rain

was where the day began and ended...

farm machine

...filled with hay...

...to see in shadows...

the barn held a lot of life's lessons like

...similar two-st

surviving a big fire, a

the temple withstood both disasters virtually unscathed...

...a prayer

...thirty feet...

...thirty feet down...

...the barn was always a focal point for entertain

...second beam...

...masks to remember...

...where Buddhism grew and thrived...

...the old wood and stone...

...measuring eight inches wide...

...across the screen...

...at marks the place...

...high...

...thirty feet down...

...the barn was always the place to be to ponder and just get away...

...one door to enter...

...ancient temple...

...in Buddhist prayer...

...the gable was exposed...

...the tile roof

...the barn had one

...a good place

...the old wood and stone...

...a place to but

...a shrine that marks the place...

...across the screen...

...cause the tin

...the barn roof was...

...the barn was always the place to be to ponder and just get away...

...the lower

...the outer side of the barn was an open shed with

...the same old temple that had

...the barn was very good sized...

...the lenions

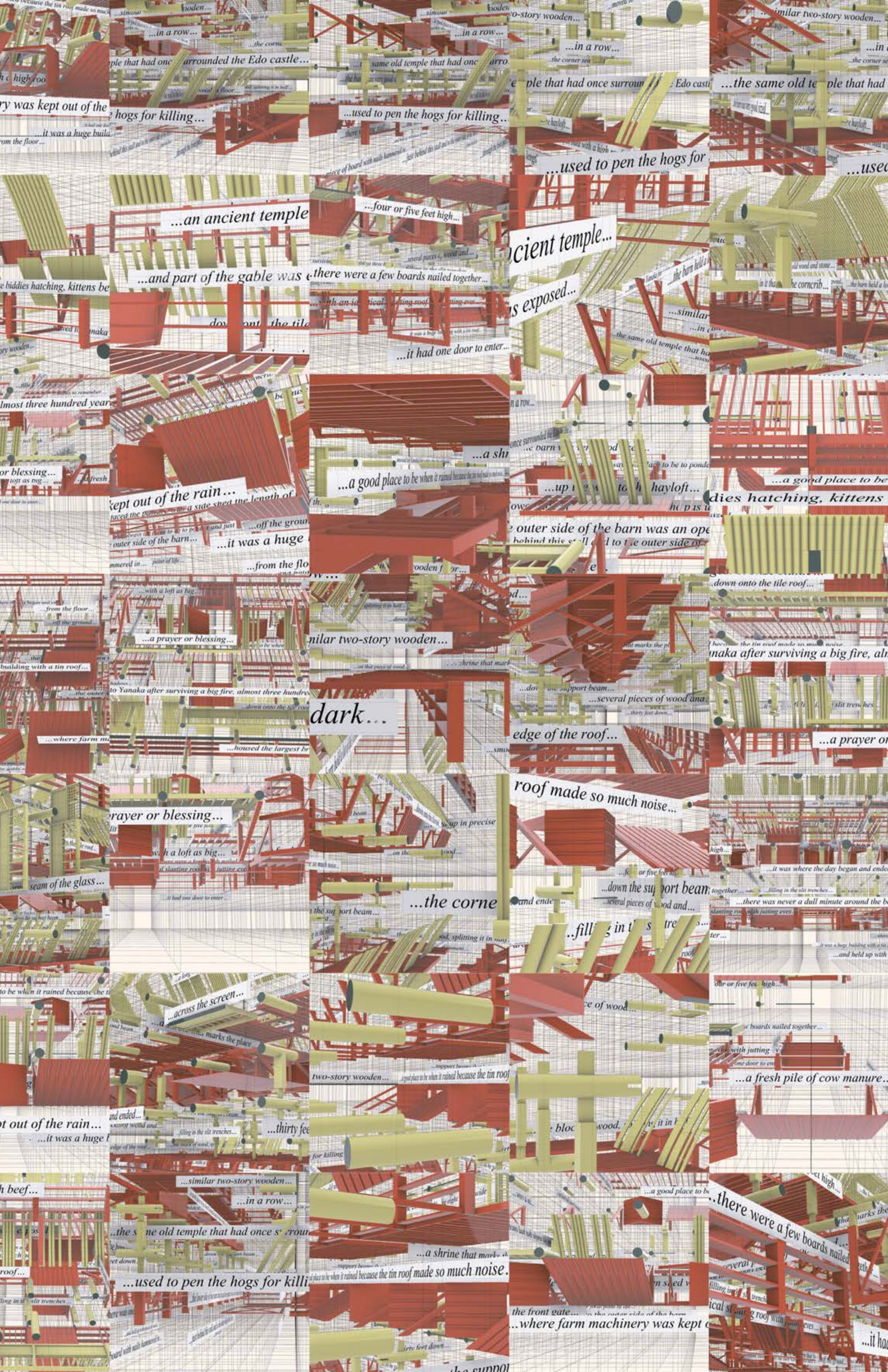
...the stall...

...where farm machinery was kept out of the rain

...the lenions

...the stall...

...where farm machinery was kept out of the rain



...in a row...

...the same old temple that had once surrounded the Edo castle...

...used to pen the hogs for killing...

...an ancient temple...

...and part of the gable was there were a few boards nailed together...

...it had one door to enter...

...a shrine...

...a good place to be when it rained because the tin roof made so much noise...

...up the way to the hayloft...

...a good place to be...

...a prayer or blessing...

...building with a tin roof...

...where farm machinery was kept out of the rain...

...it was a huge building...

...a prayer or blessing...

...with a loft as big...

...the corner...

...across the screen...

...two-story wooden...

...thirty feet...

...similar two-story wooden...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...

...in a row...

...the same old temple that had once surrounded the Edo castle...

...used to pen the hogs for killing...

...four or five feet high...

...there were a few boards nailed together...

...it had one door to enter...

...a shrine...

...a good place to be when it rained because the tin roof made so much noise...

...up the way to the hayloft...

...a good place to be...

...a prayer or blessing...

...building with a tin roof...

...where farm machinery was kept out of the rain...

...it was a huge building...

...a prayer or blessing...

...with a loft as big...

...the corner...

...across the screen...

...two-story wooden...

...thirty feet...

...similar two-story wooden...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...

...in a row...

...the same old temple that had once surrounded the Edo castle...

...used to pen the hogs for killing...

...ancient temple...

...there were a few boards nailed together...

...it had one door to enter...

...a shrine...

...a good place to be when it rained because the tin roof made so much noise...

...up the way to the hayloft...

...a good place to be...

...a prayer or blessing...

...building with a tin roof...

...where farm machinery was kept out of the rain...

...it was a huge building...

...a prayer or blessing...

...with a loft as big...

...the corner...

...across the screen...

...two-story wooden...

...thirty feet...

...similar two-story wooden...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...

...in a row...

...the same old temple that had once surrounded the Edo castle...

...used to pen the hogs for killing...

...ancient temple...

...there were a few boards nailed together...

...it had one door to enter...

...a shrine...

...a good place to be when it rained because the tin roof made so much noise...

...up the way to the hayloft...

...a good place to be...

...a prayer or blessing...

...building with a tin roof...

...where farm machinery was kept out of the rain...

...it was a huge building...

...a prayer or blessing...

...with a loft as big...

...the corner...

...across the screen...

...two-story wooden...

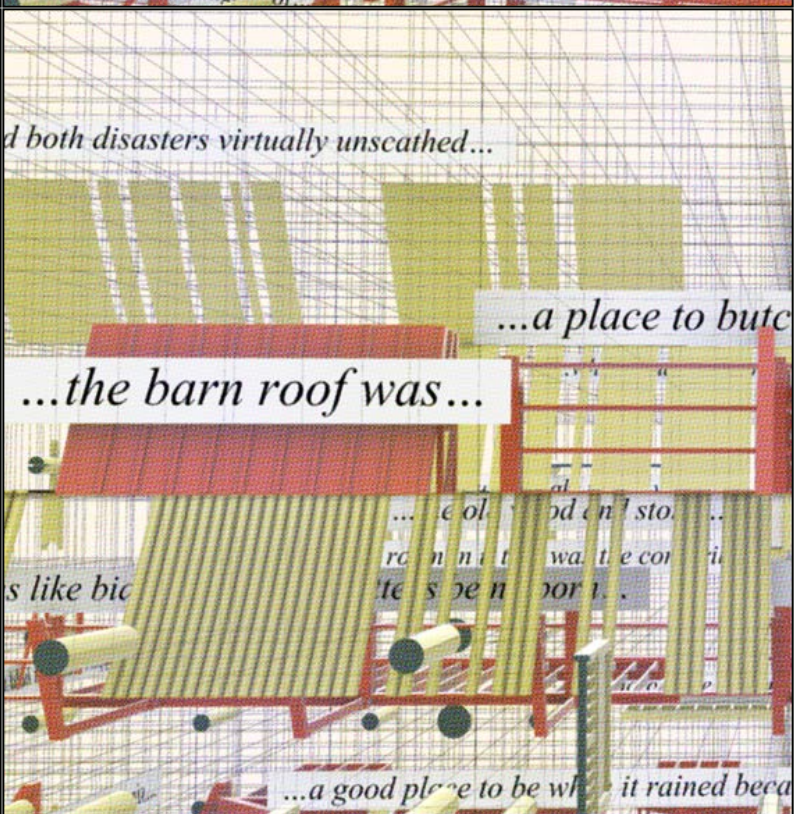
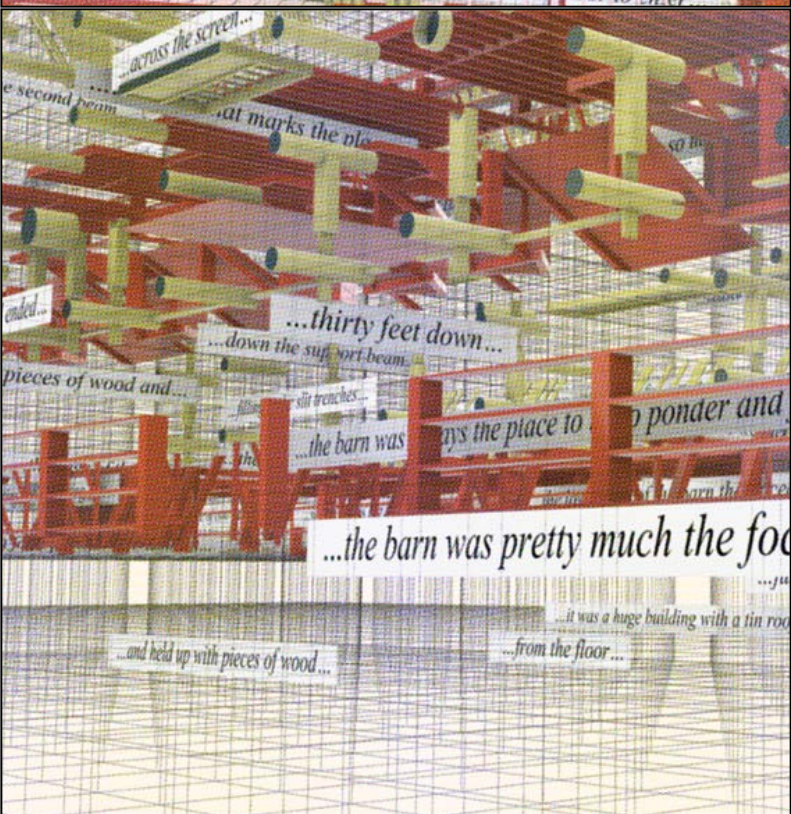
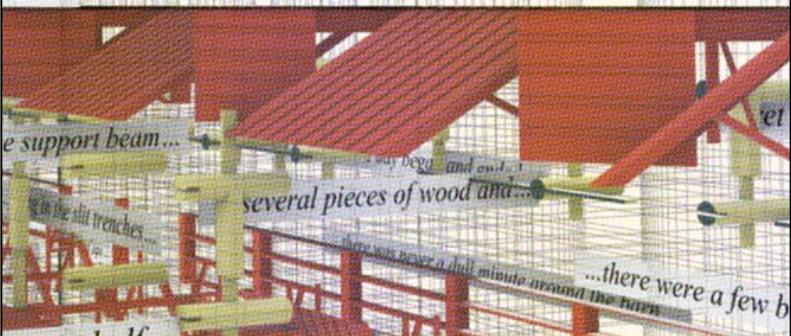
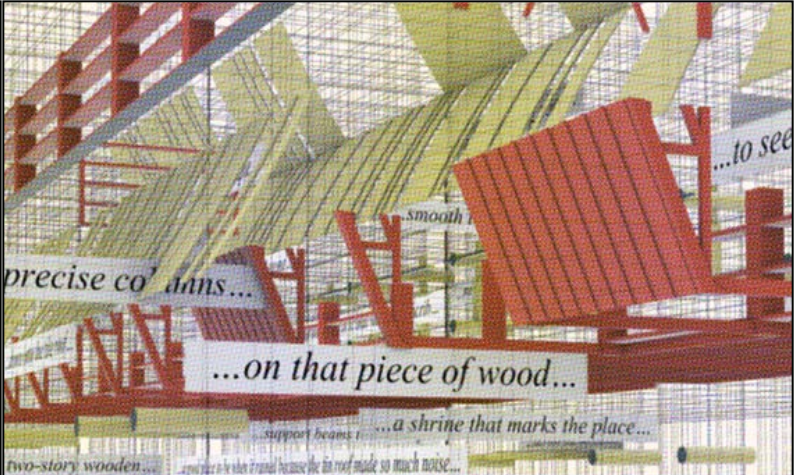
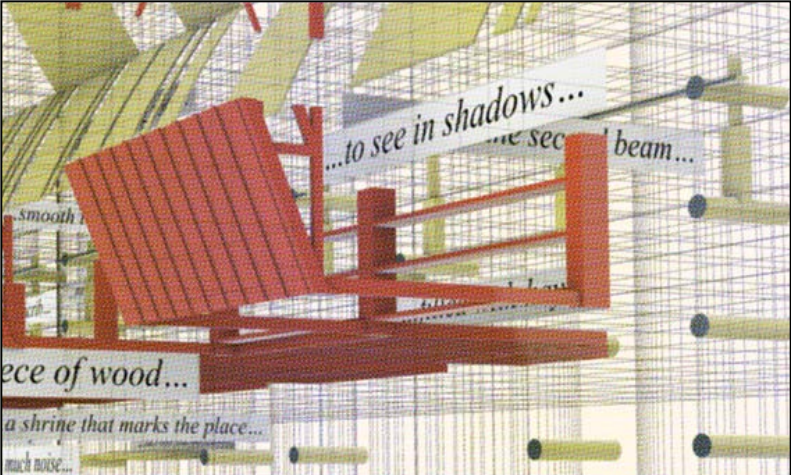
...thirty feet...

...similar two-story wooden...

...in a row...

...the same old temple that had once surrounded...

...used to pen the hogs for killing...



ist praye...

lined up in precise columns...

...on that piece of

...a shrine

...similar two-story wooden...

the glass...

...down the support

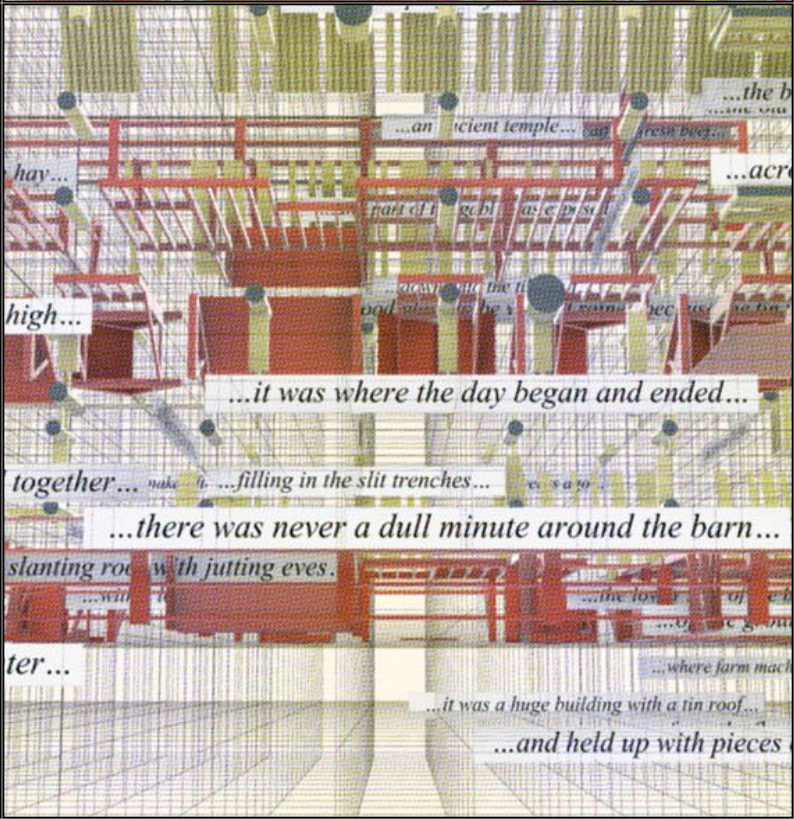
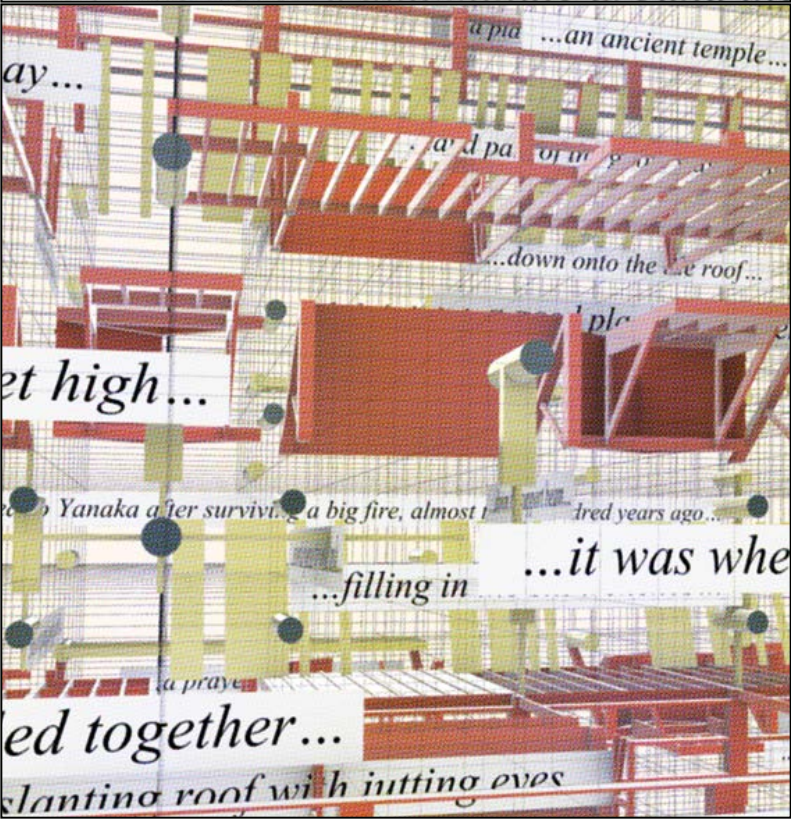
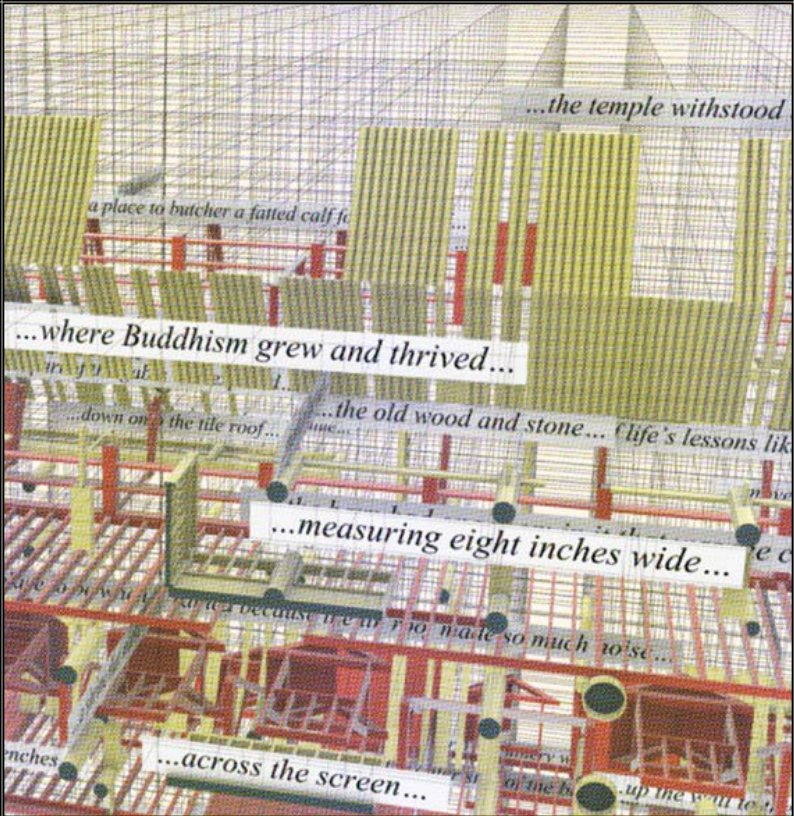
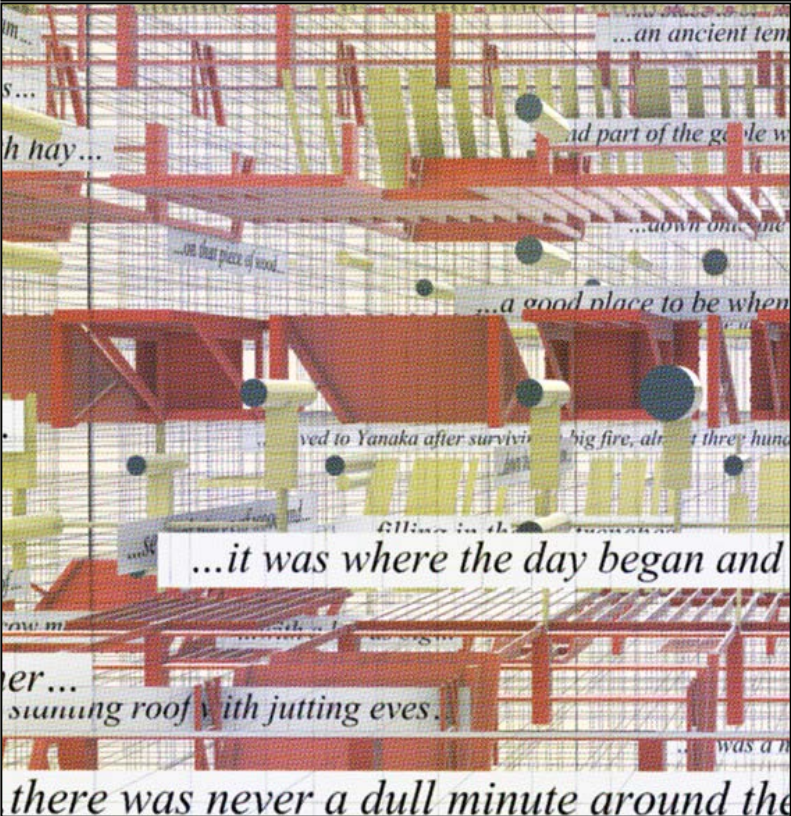
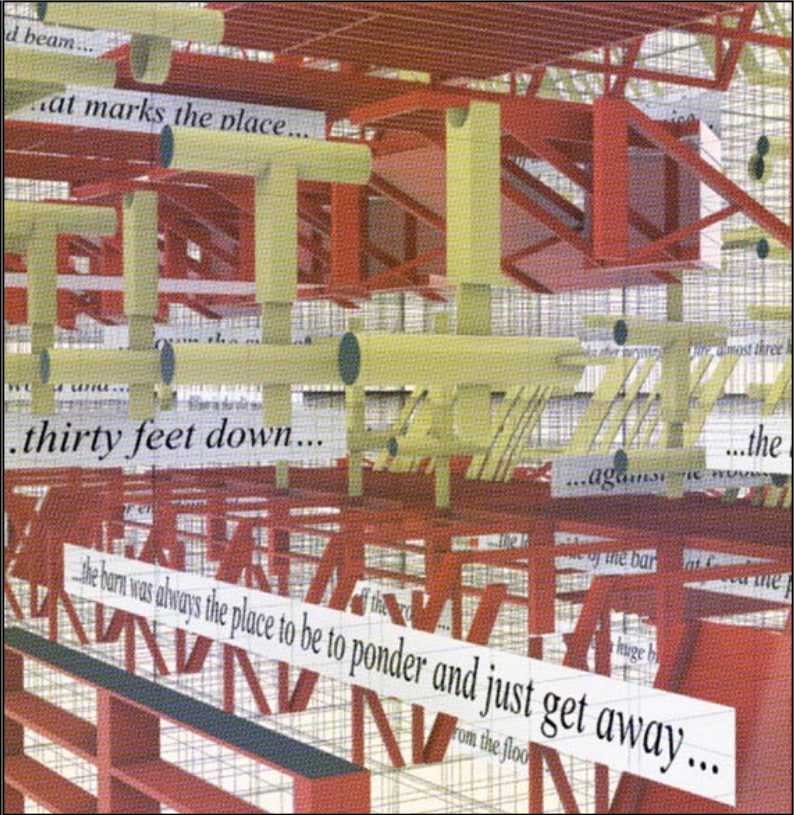
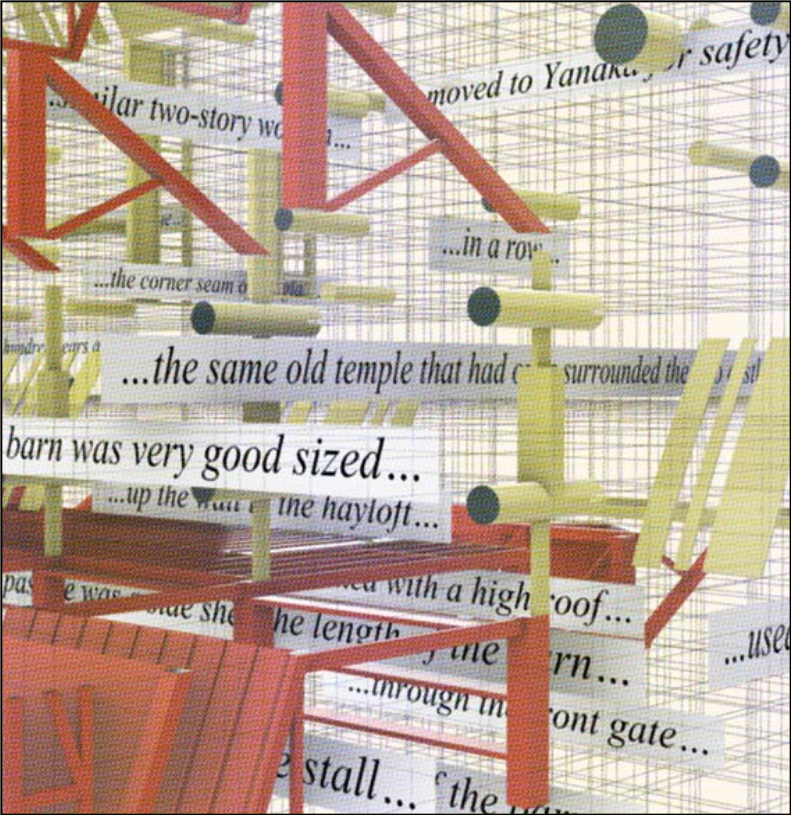
...again...

...moved to Yanaka after surviving a big fire, almost three hundred years ago...

...in Buddhist prayer...

...the corner seam of the glass...

...housed



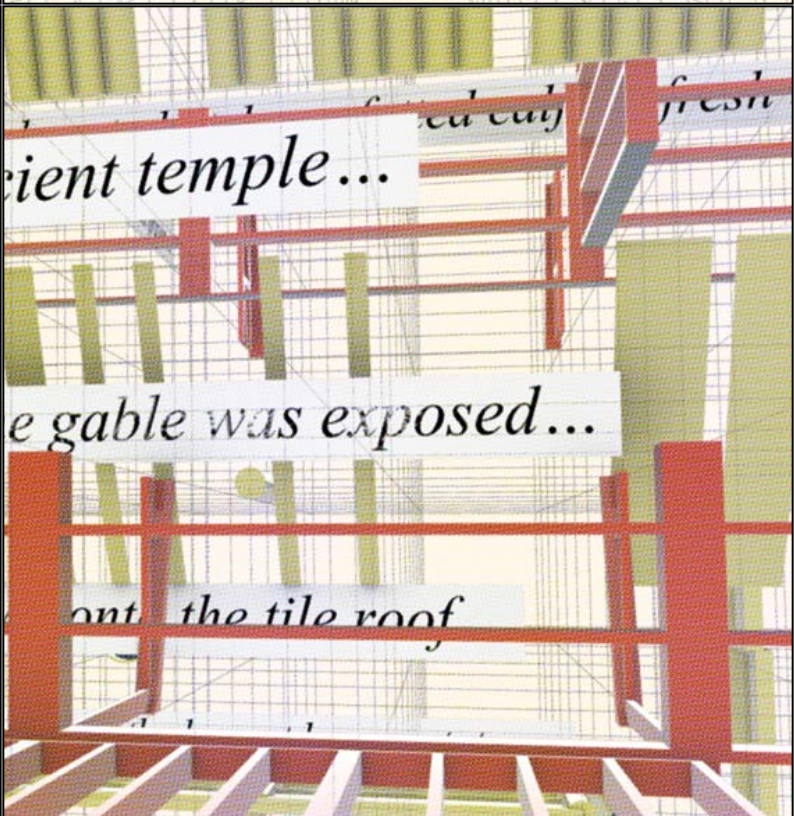
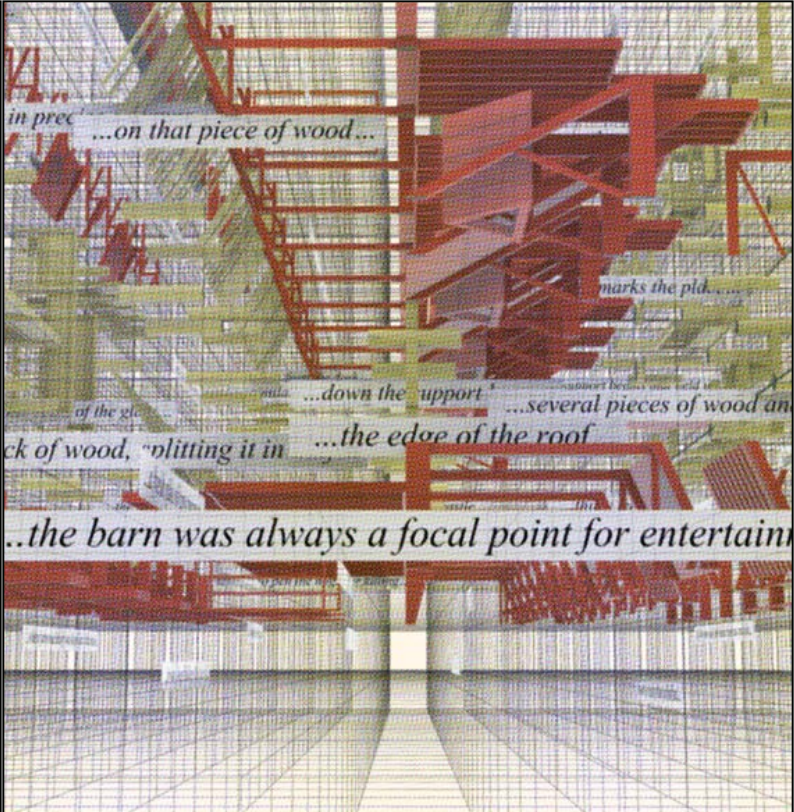
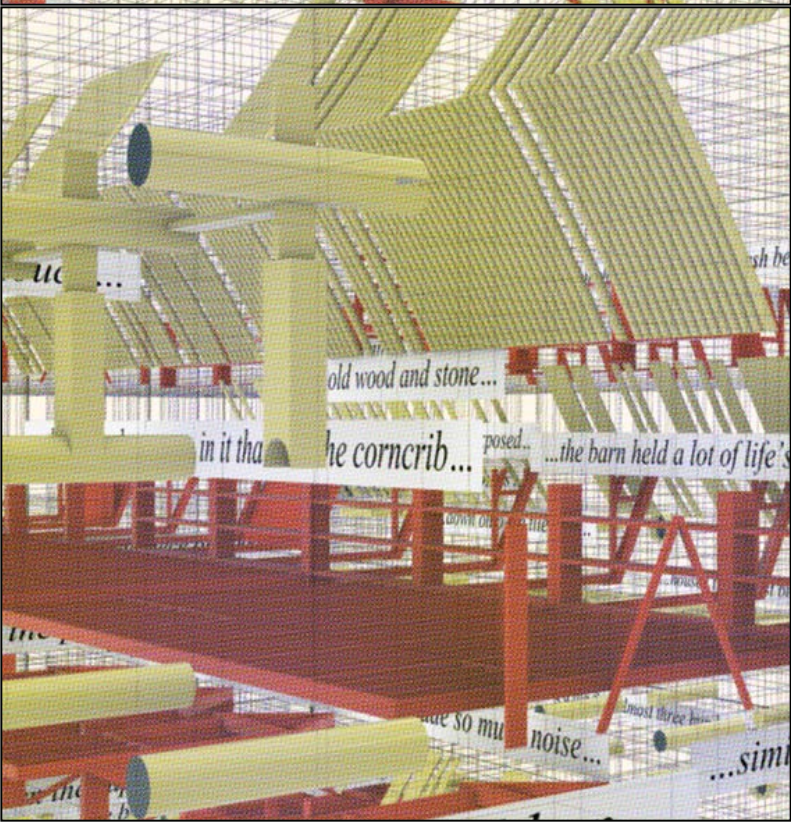
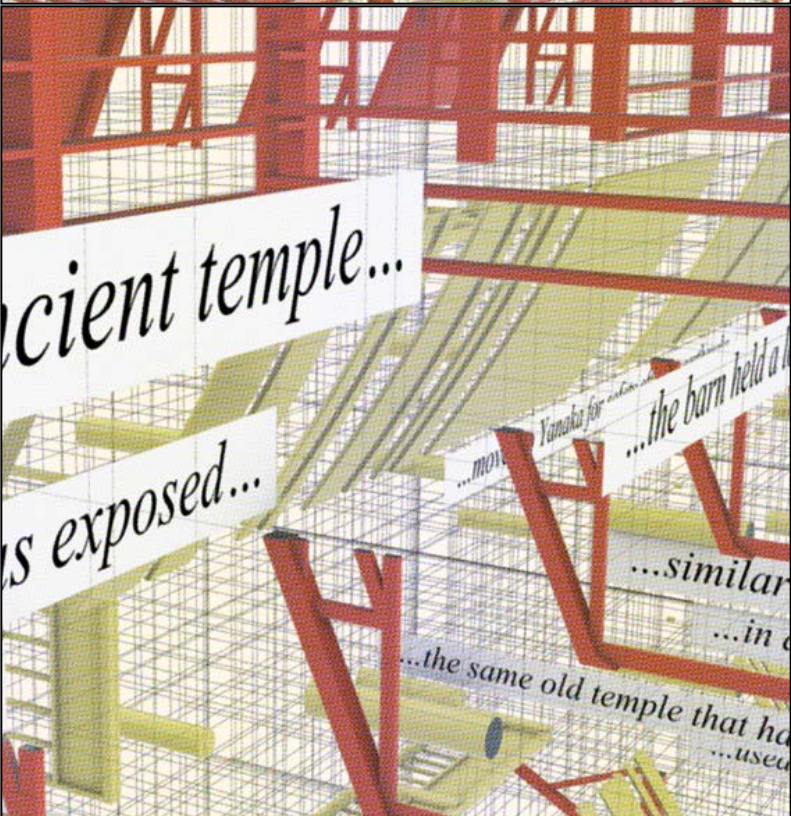
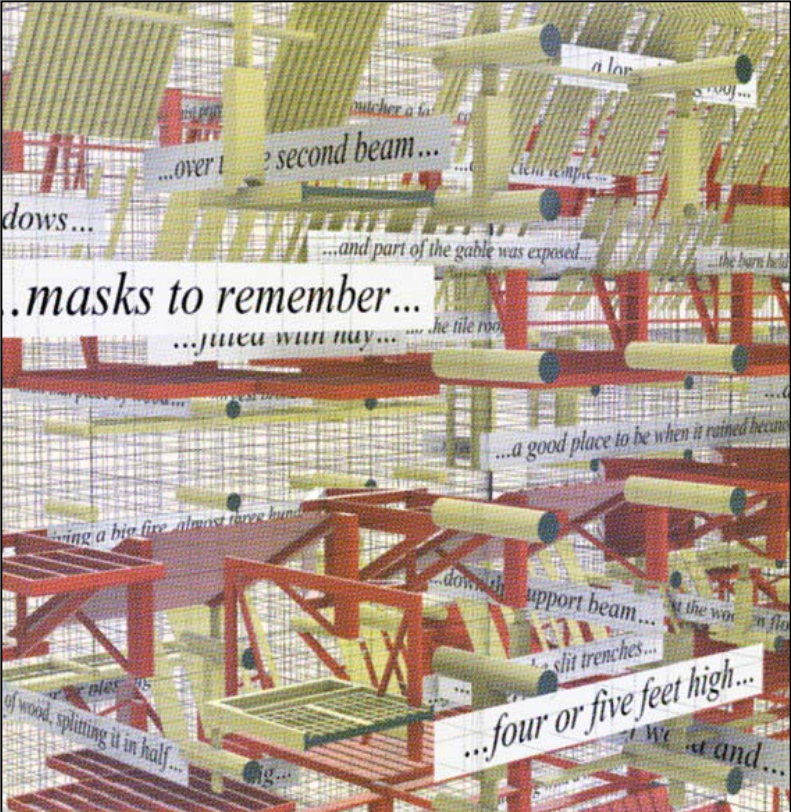
urn...

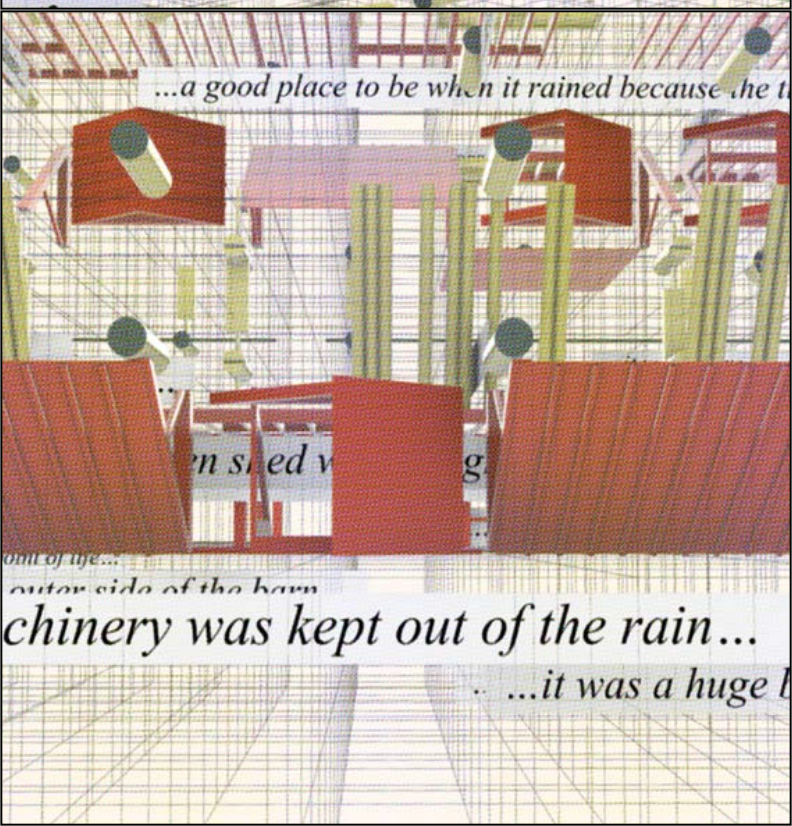
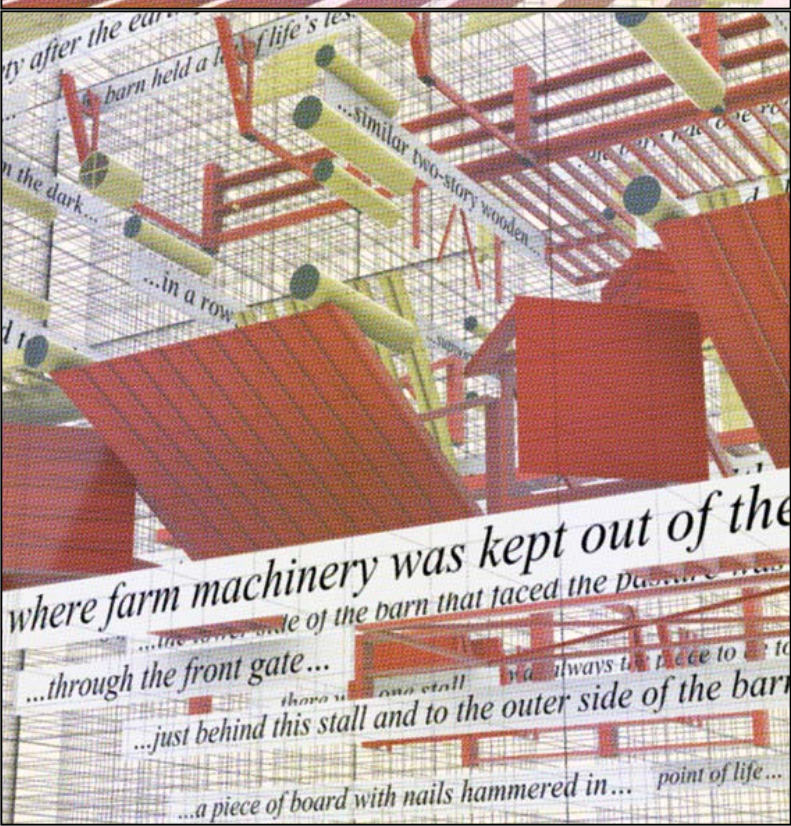
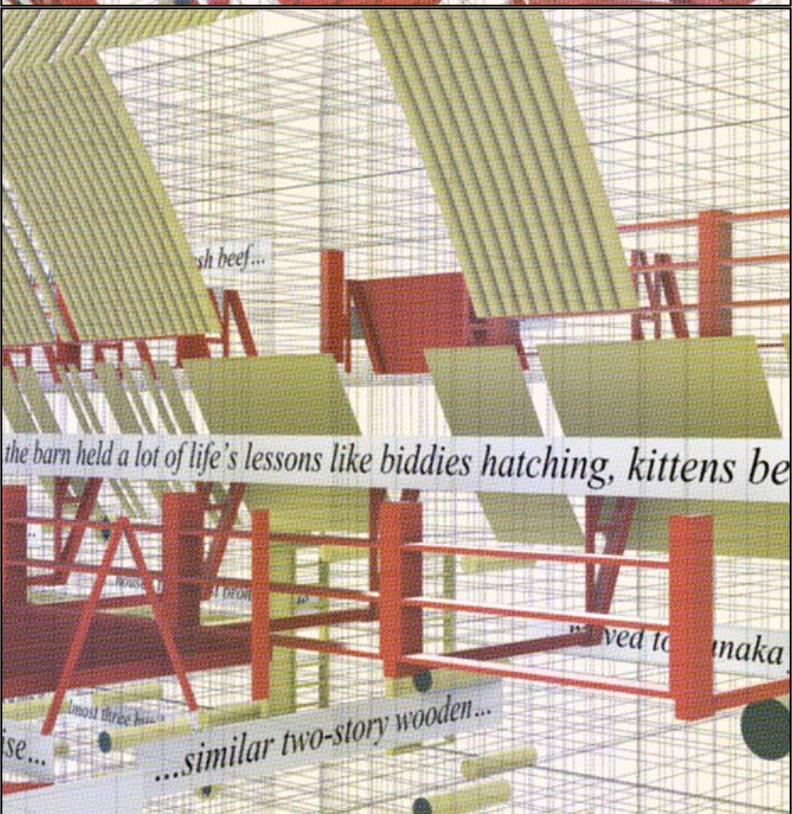
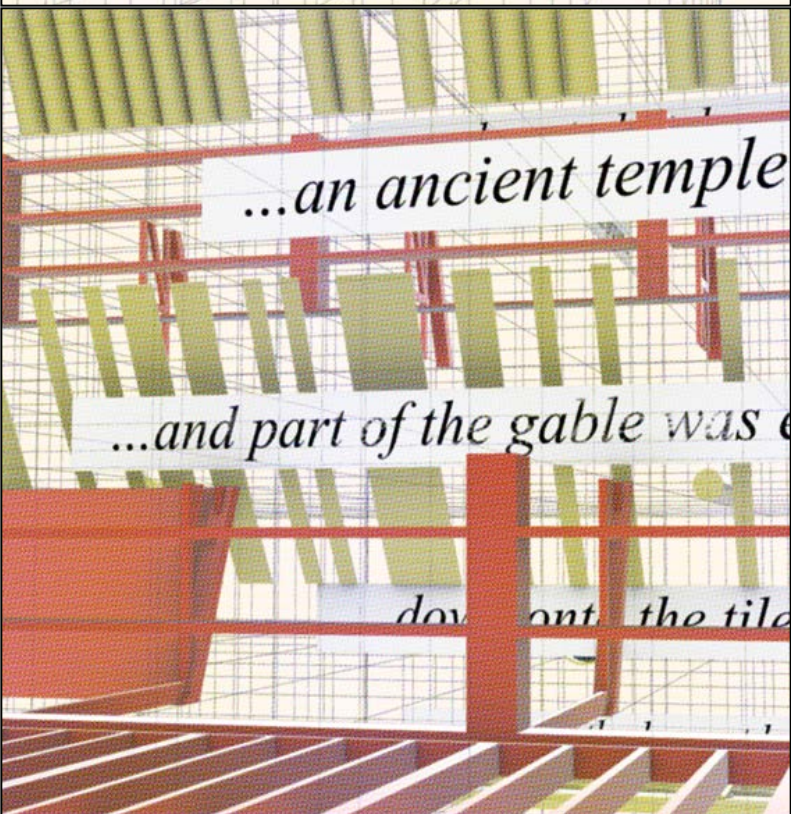
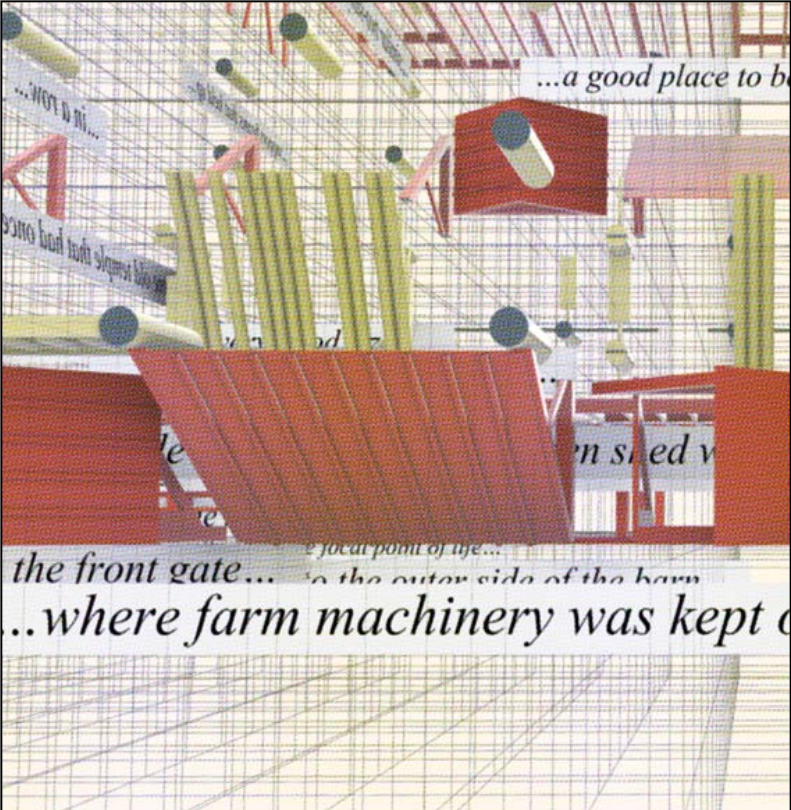
dull minute around the barn...

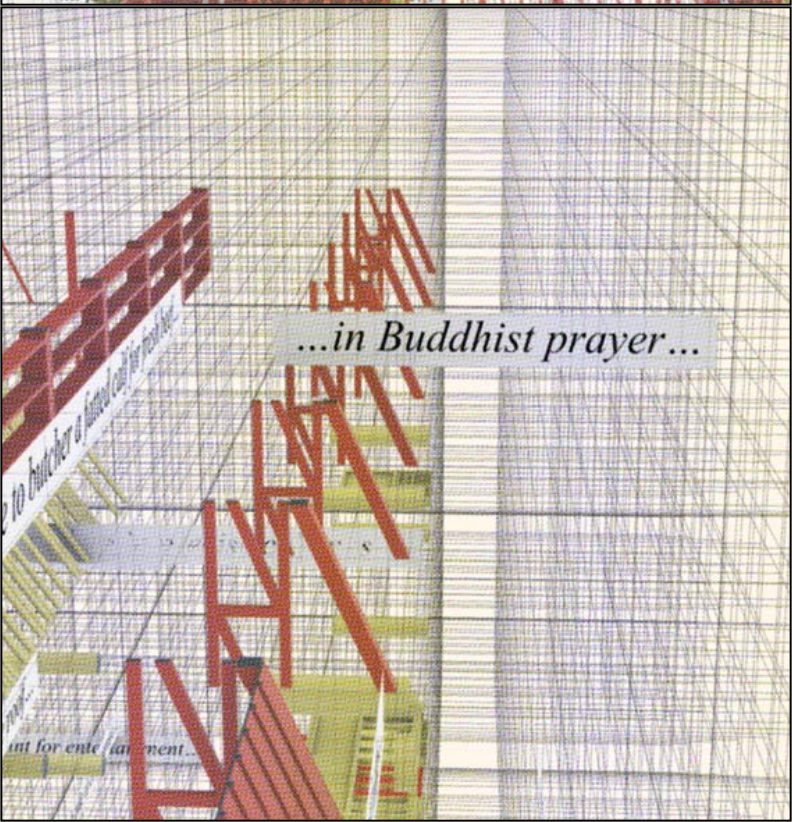
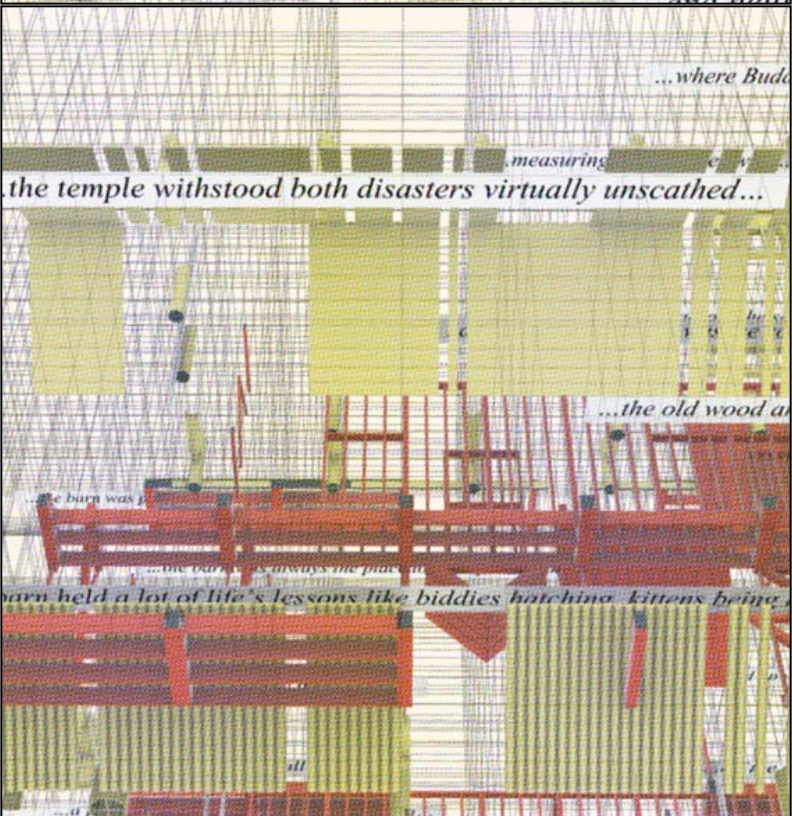
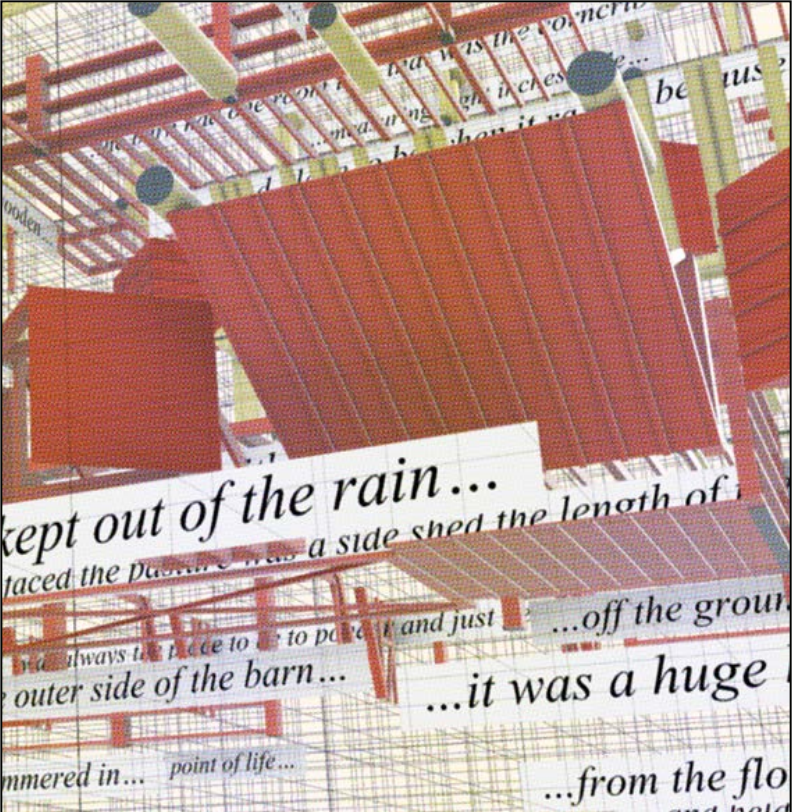
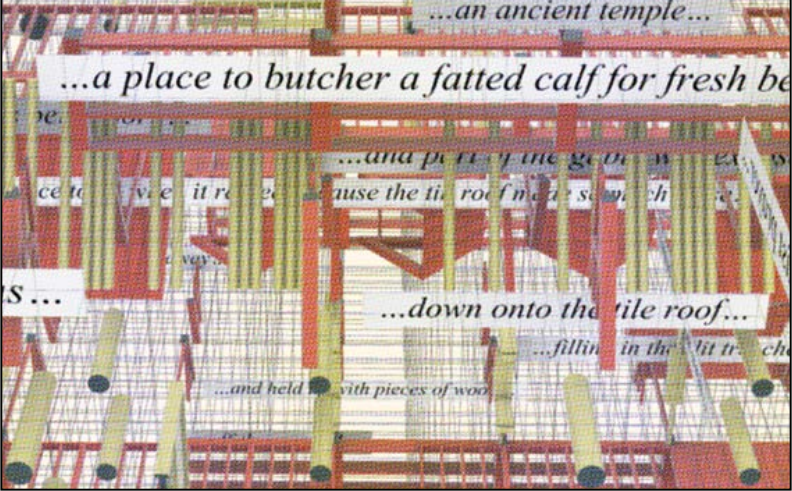
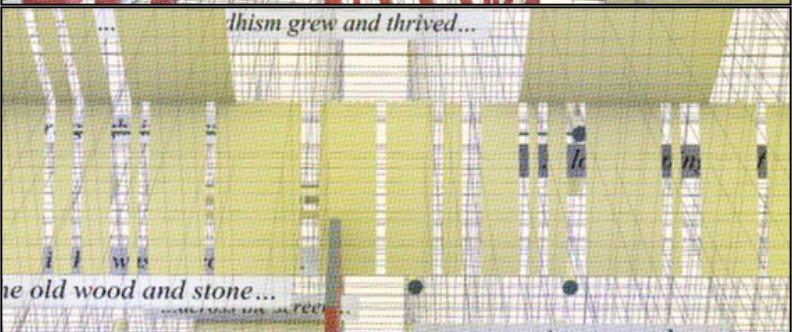
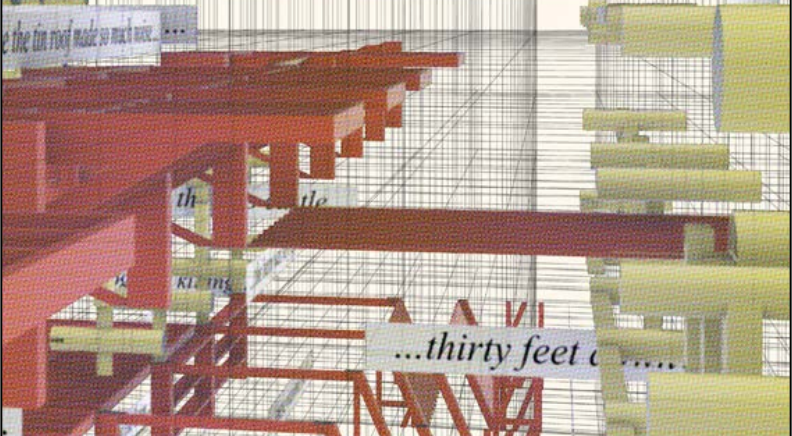
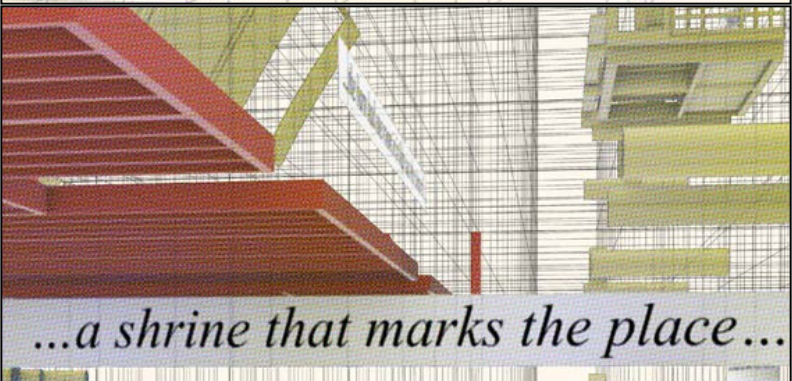
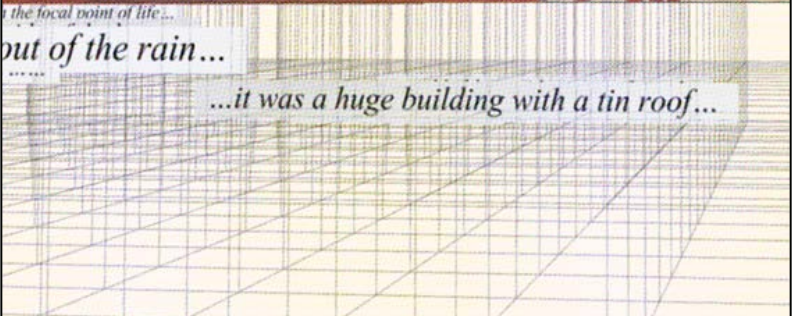
was where the day began and ended...

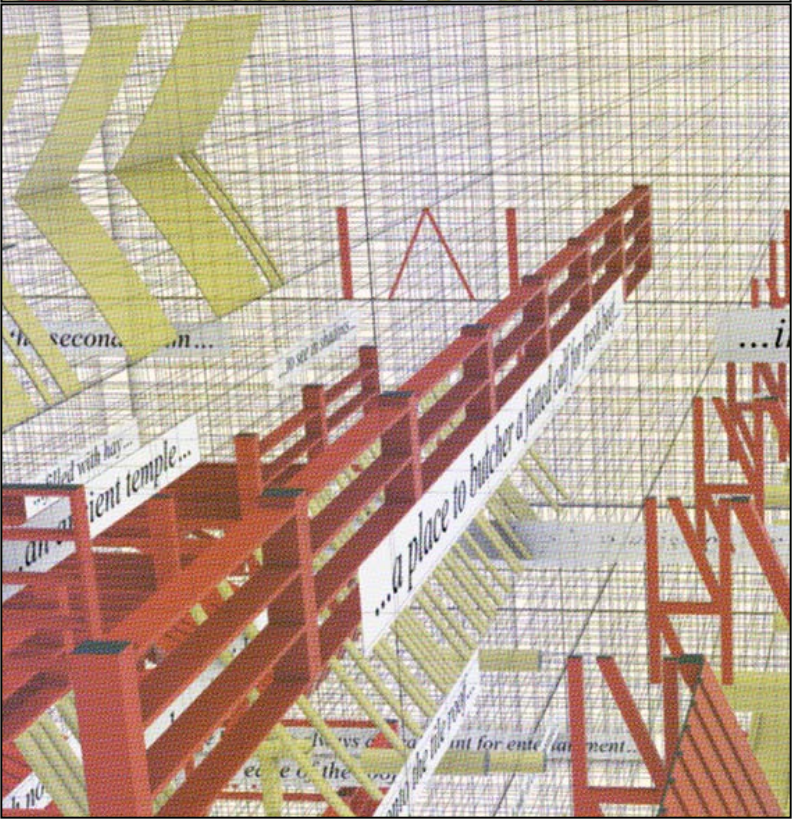
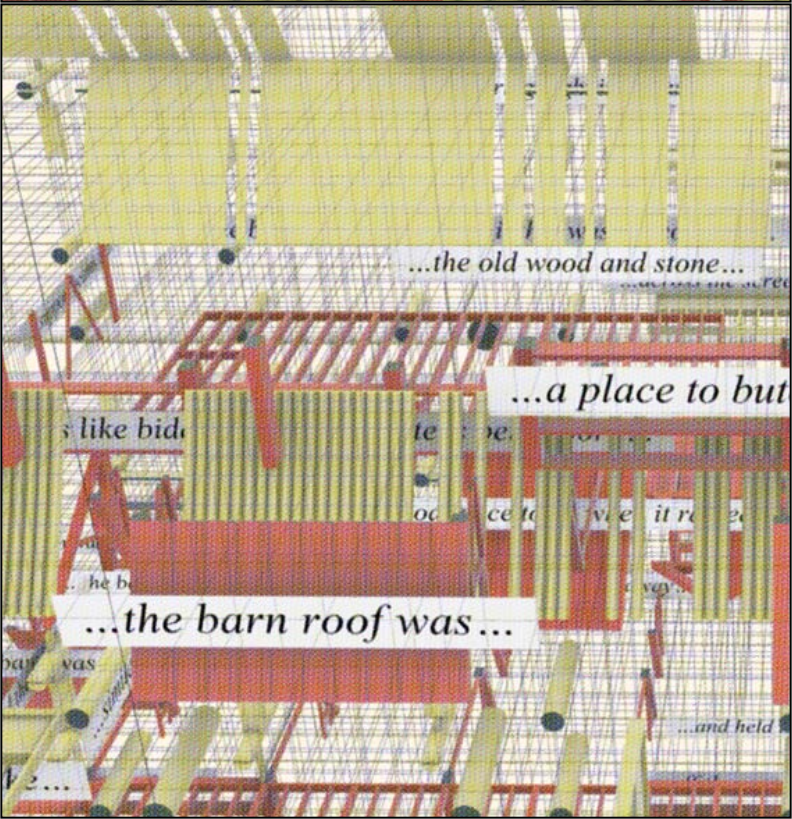
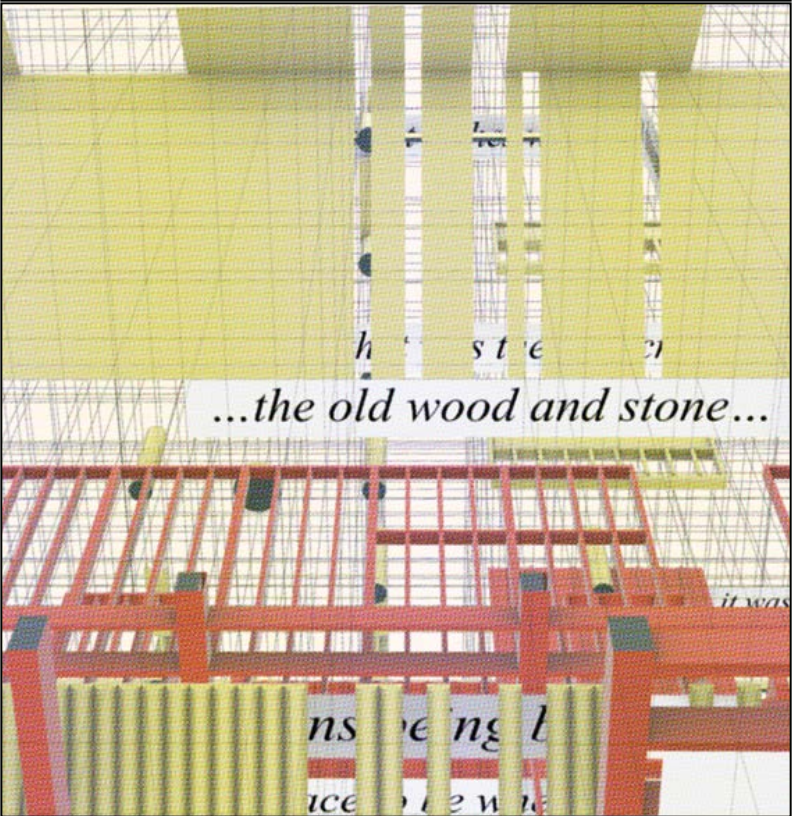
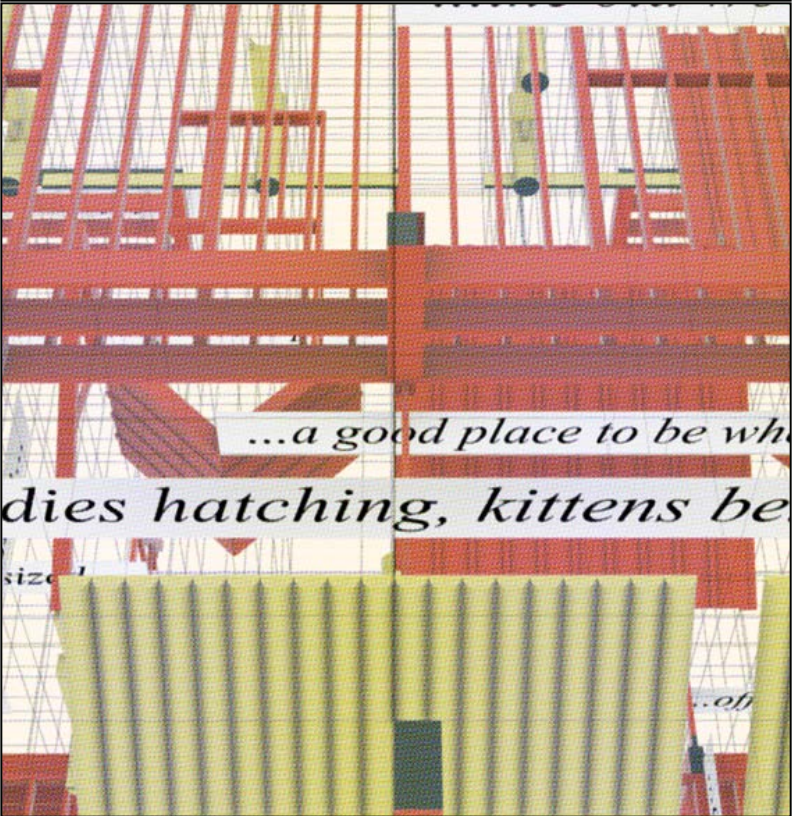
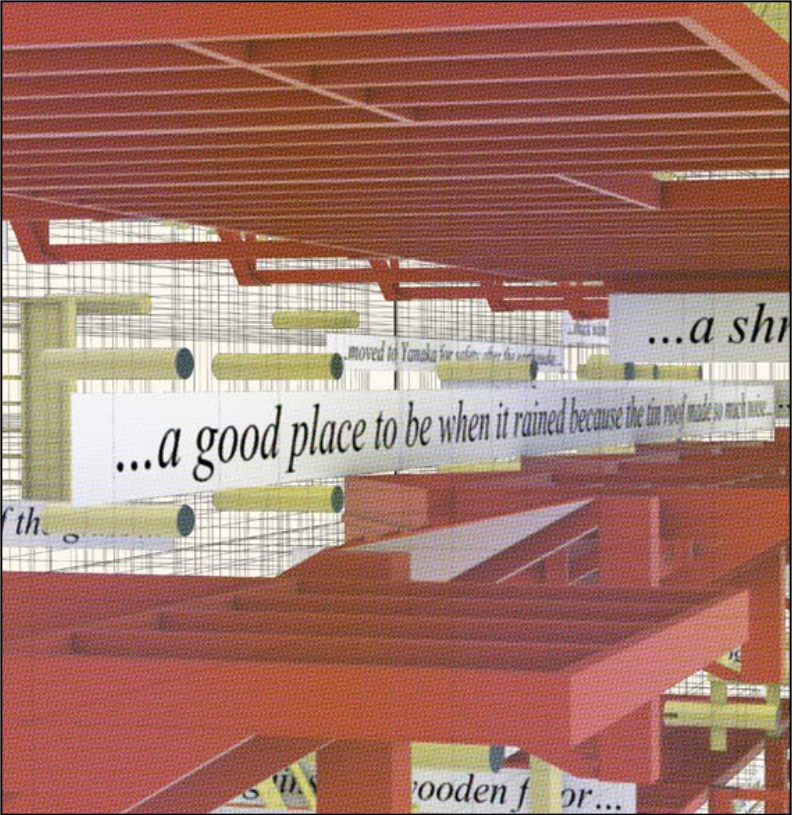
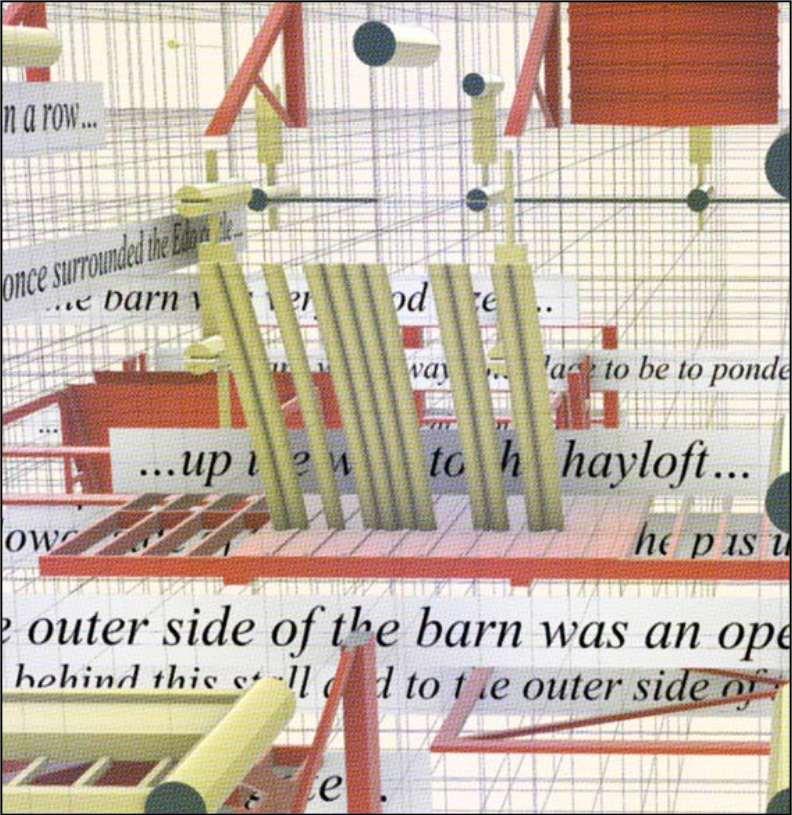
...off the ground... and the bar

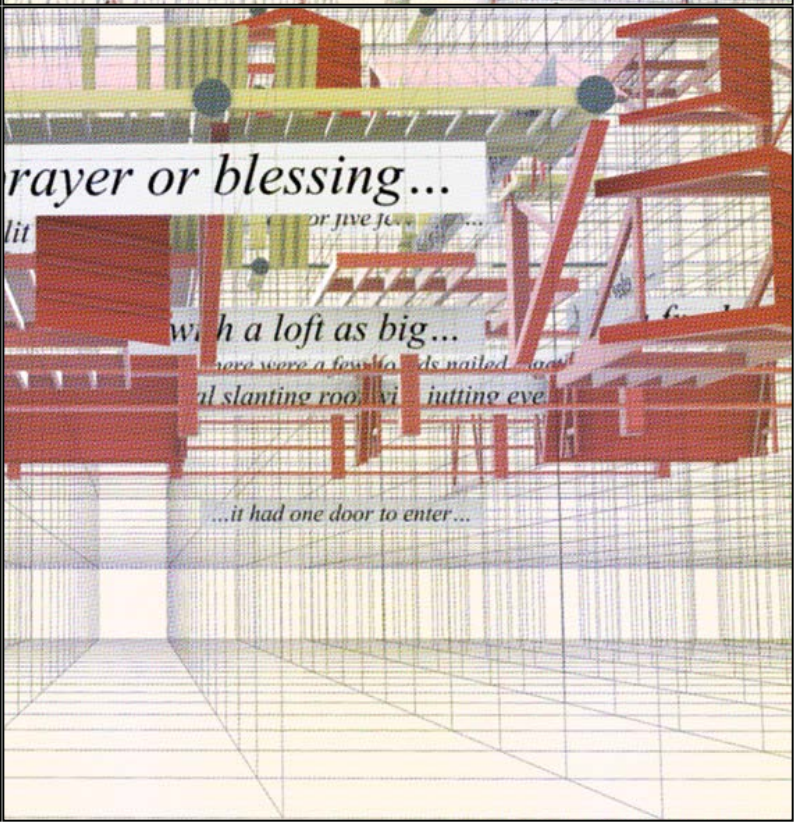
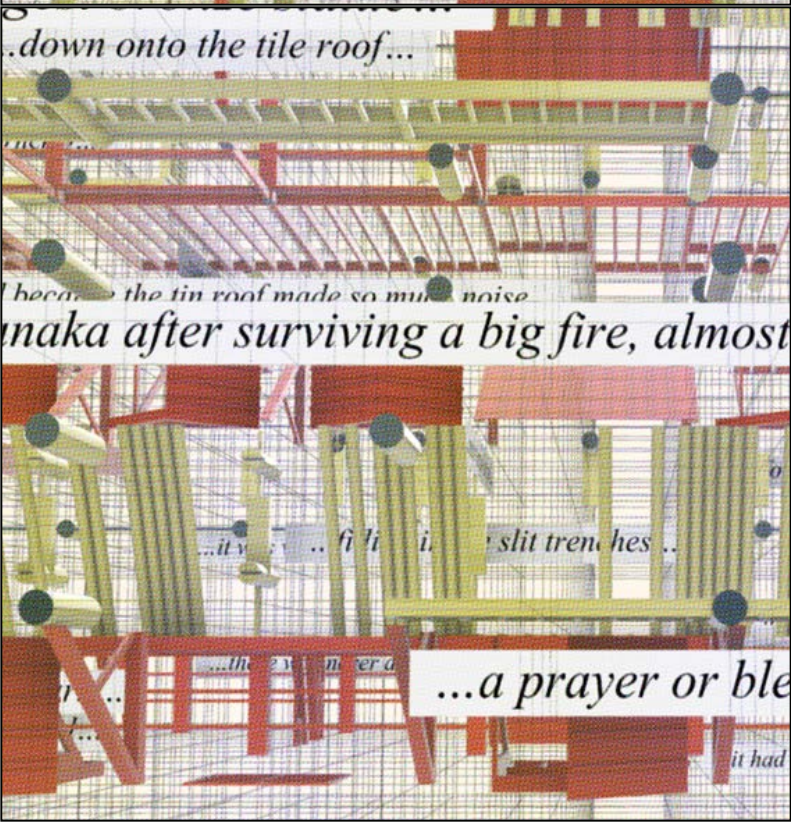
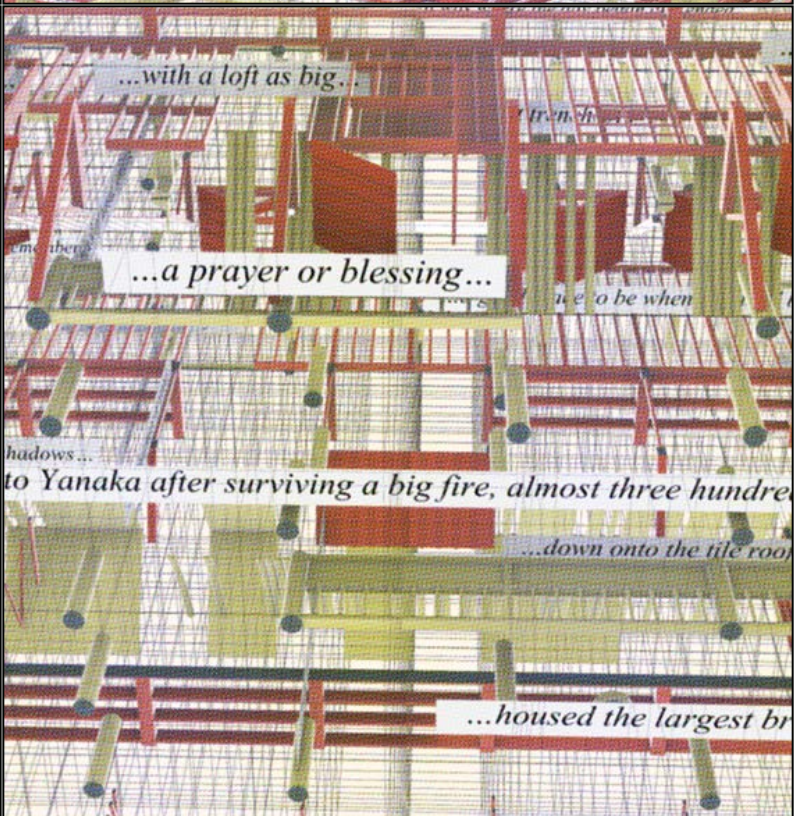
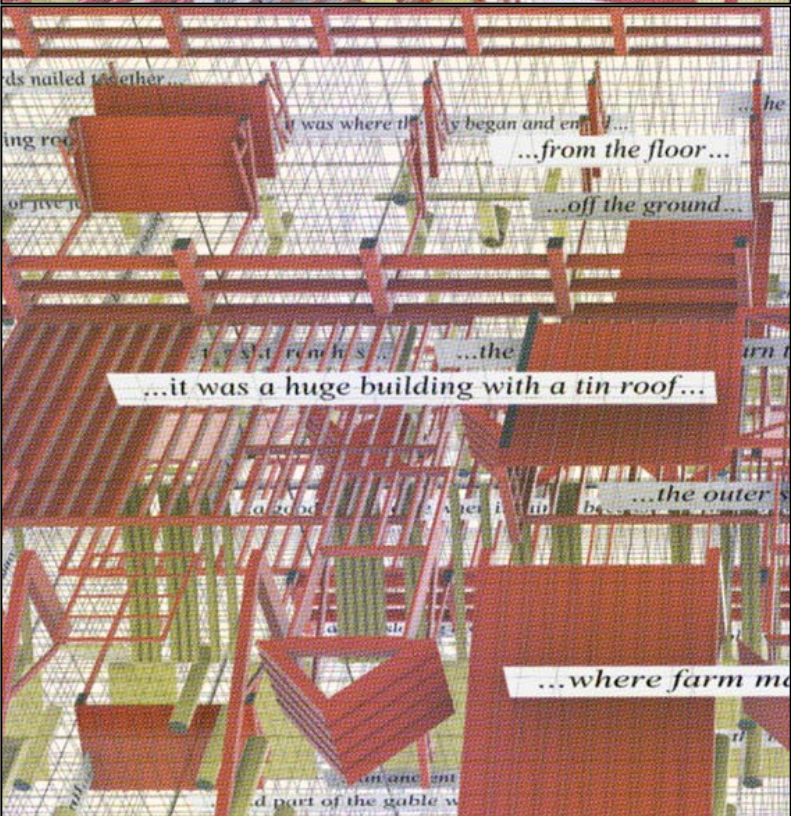
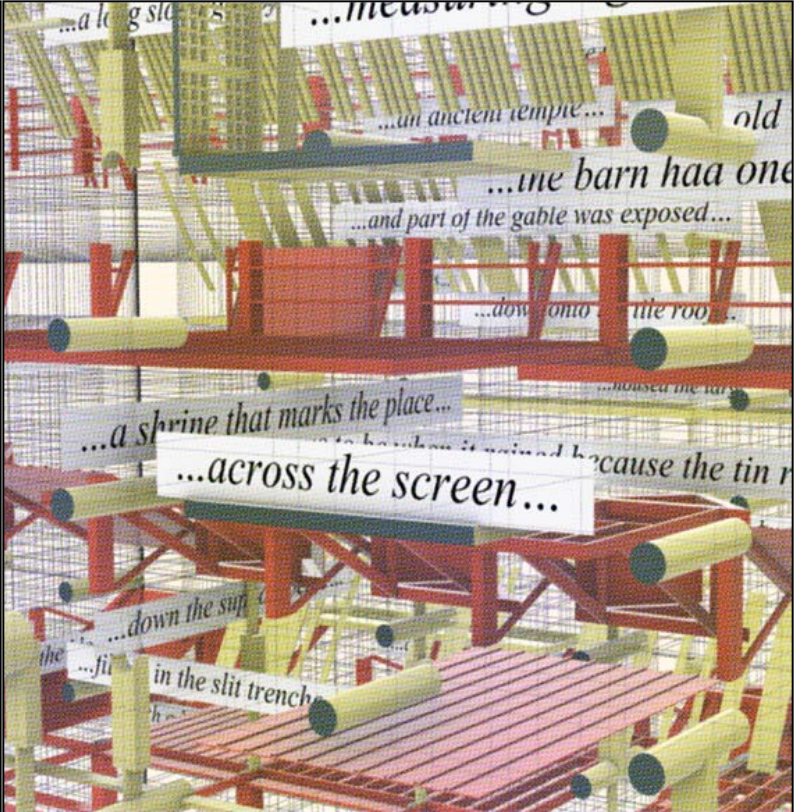
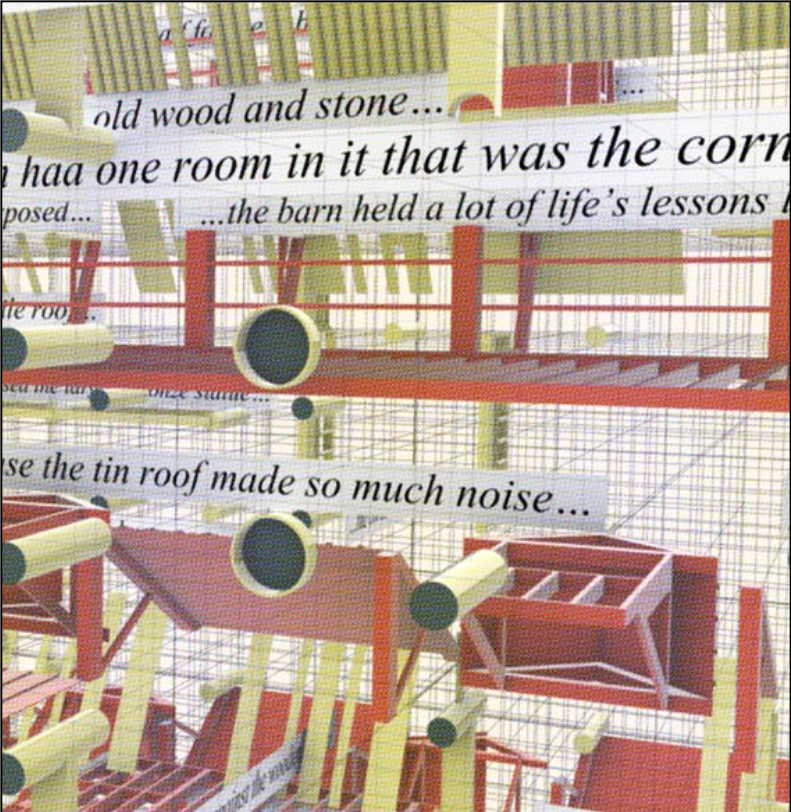
...it had one door to enter..

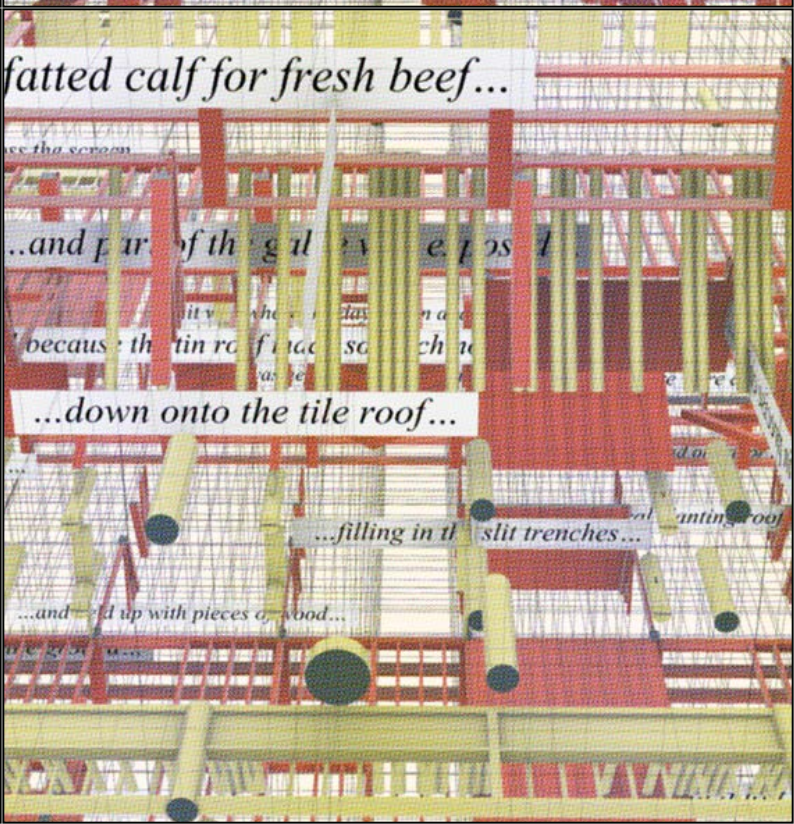
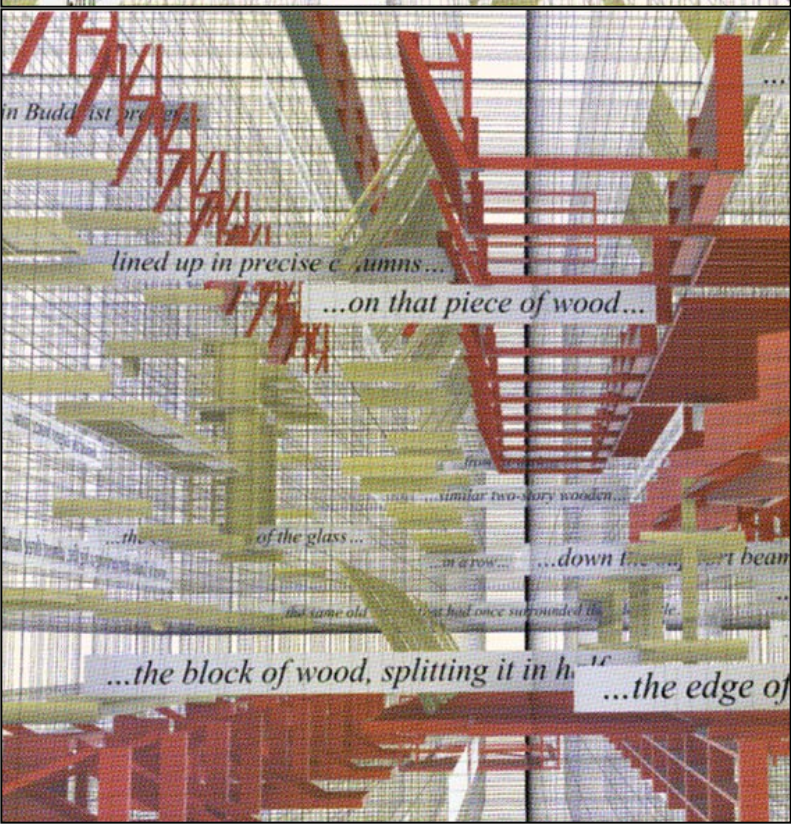
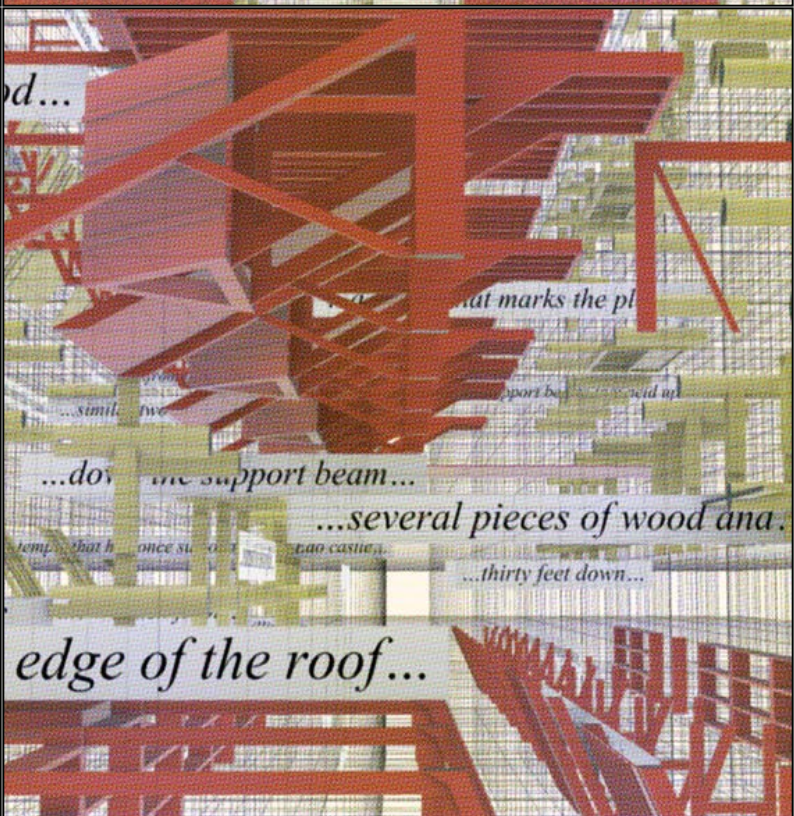
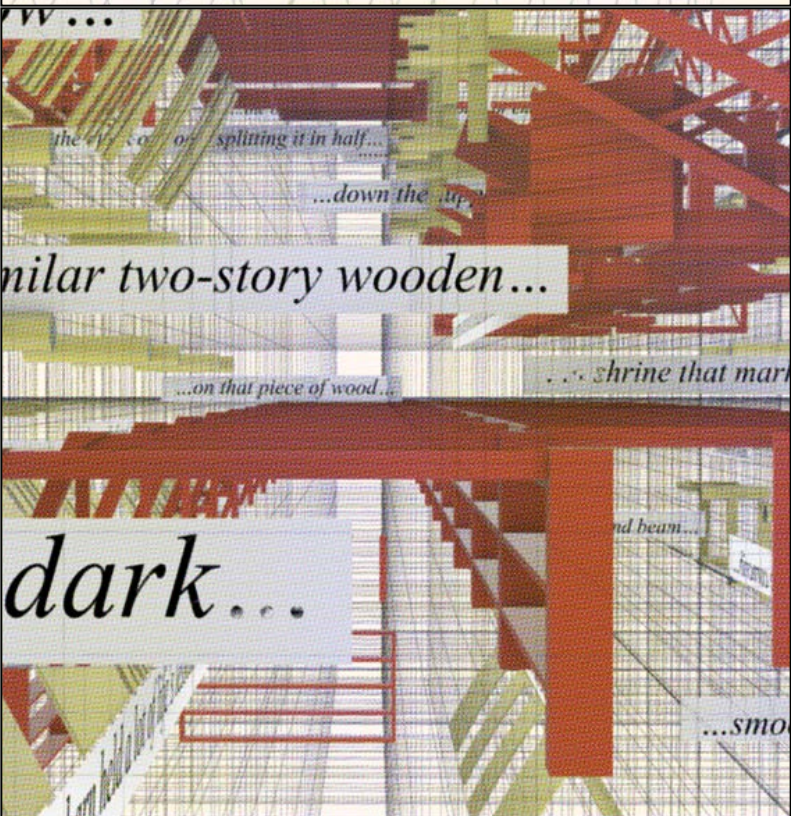
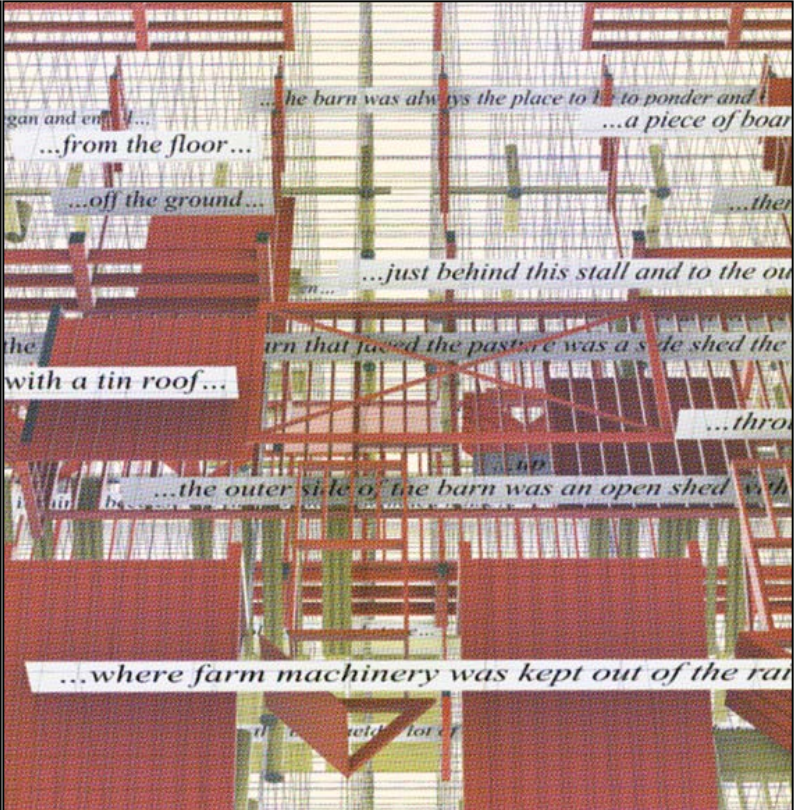
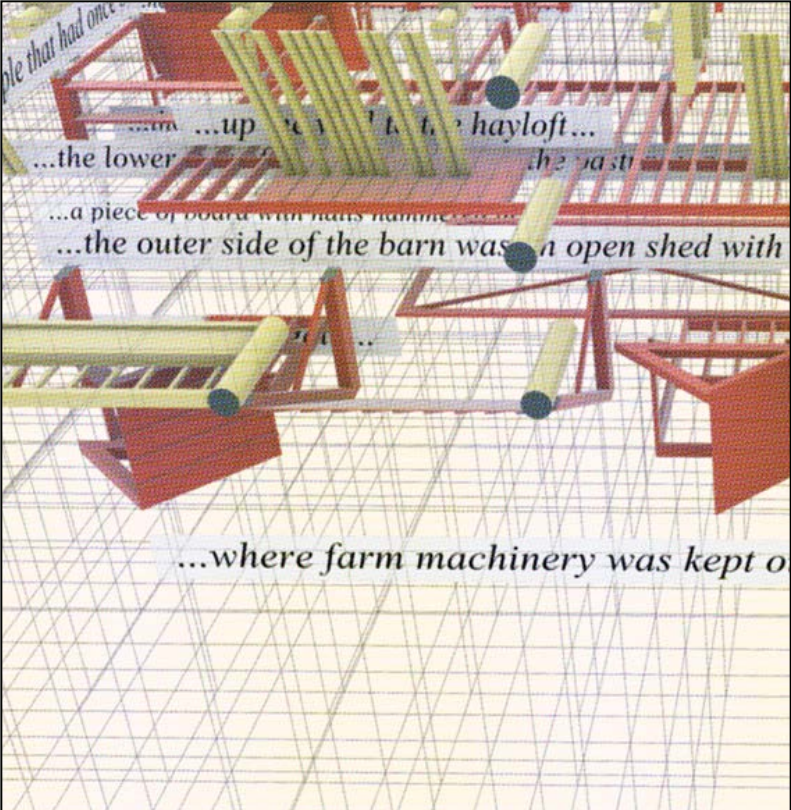


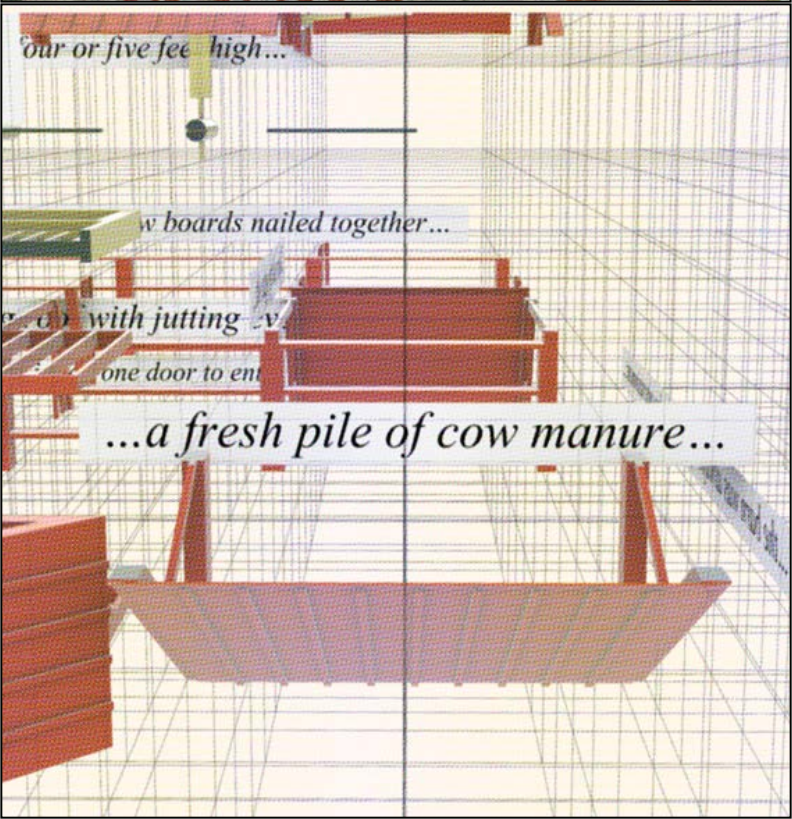
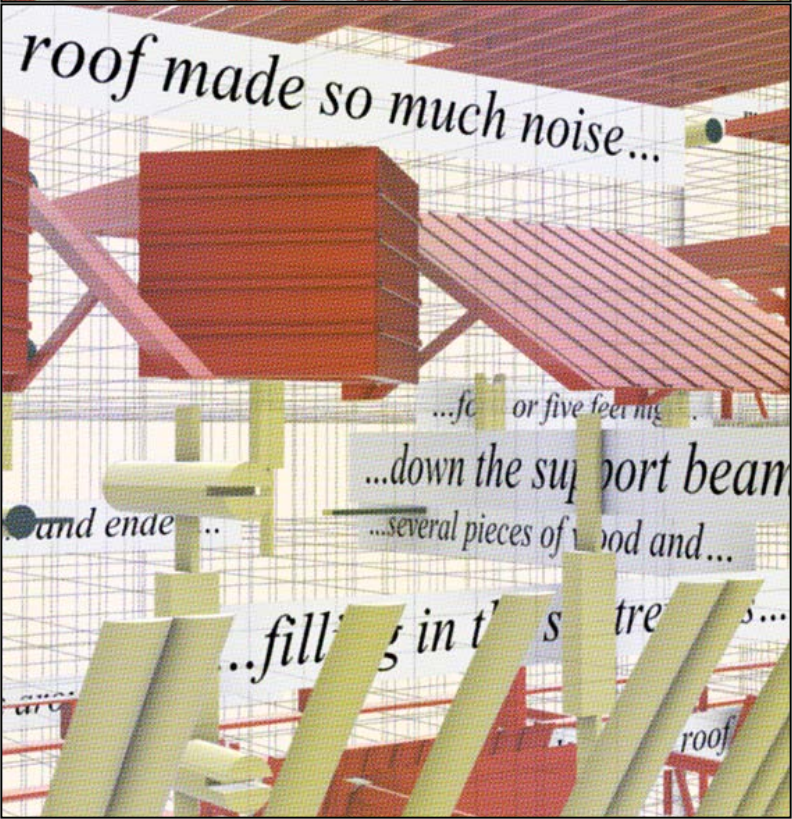
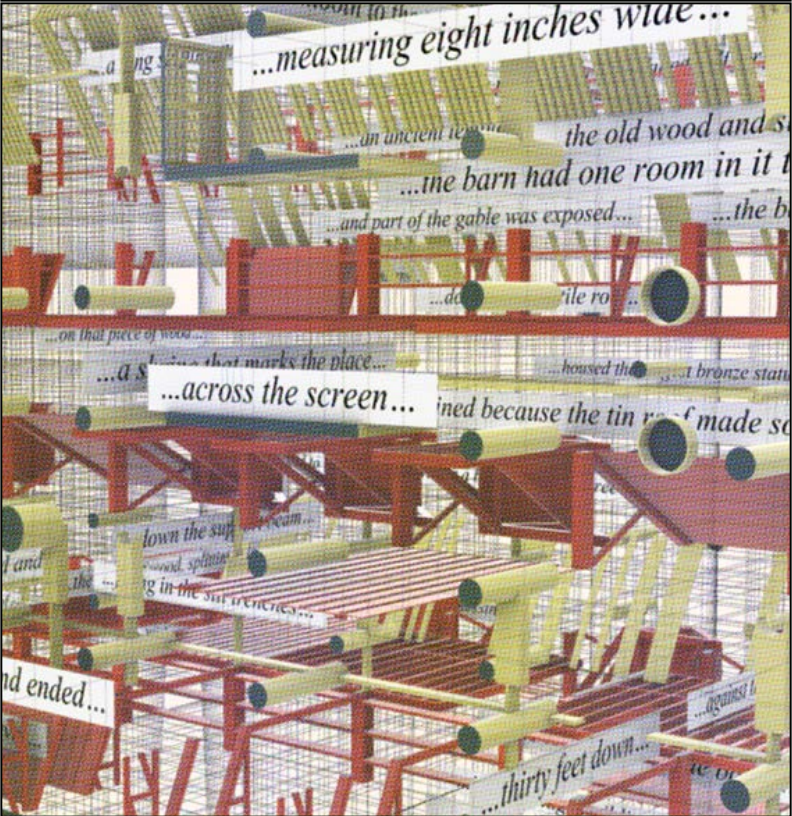
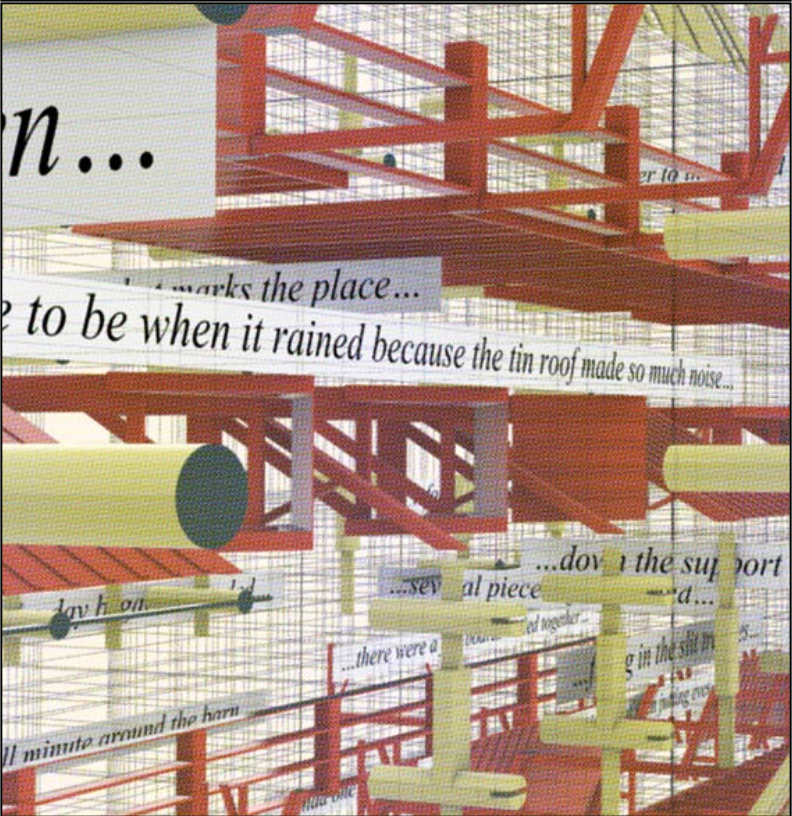
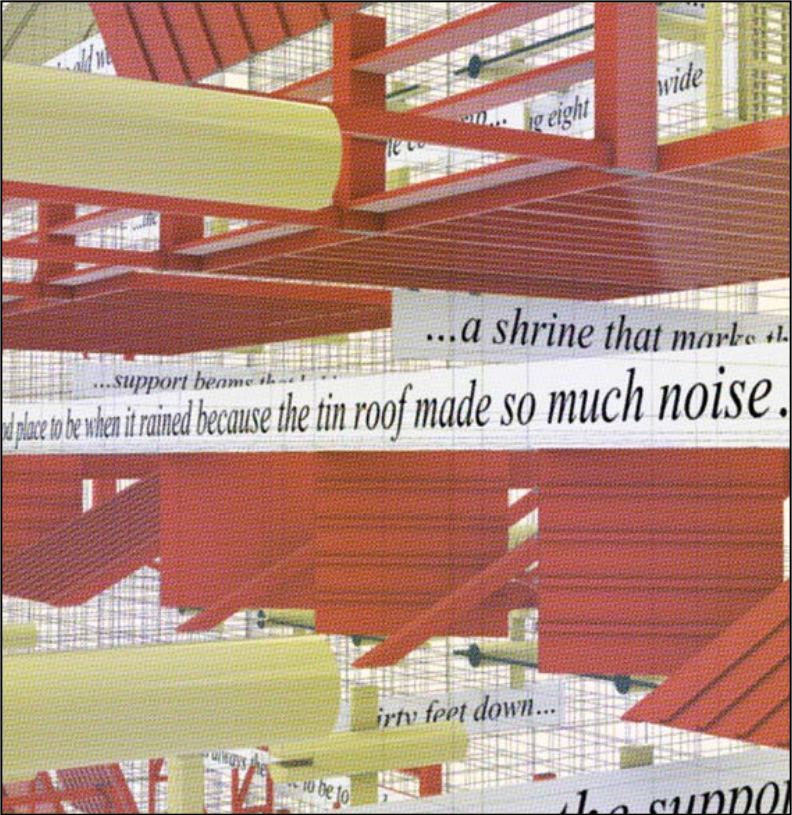






























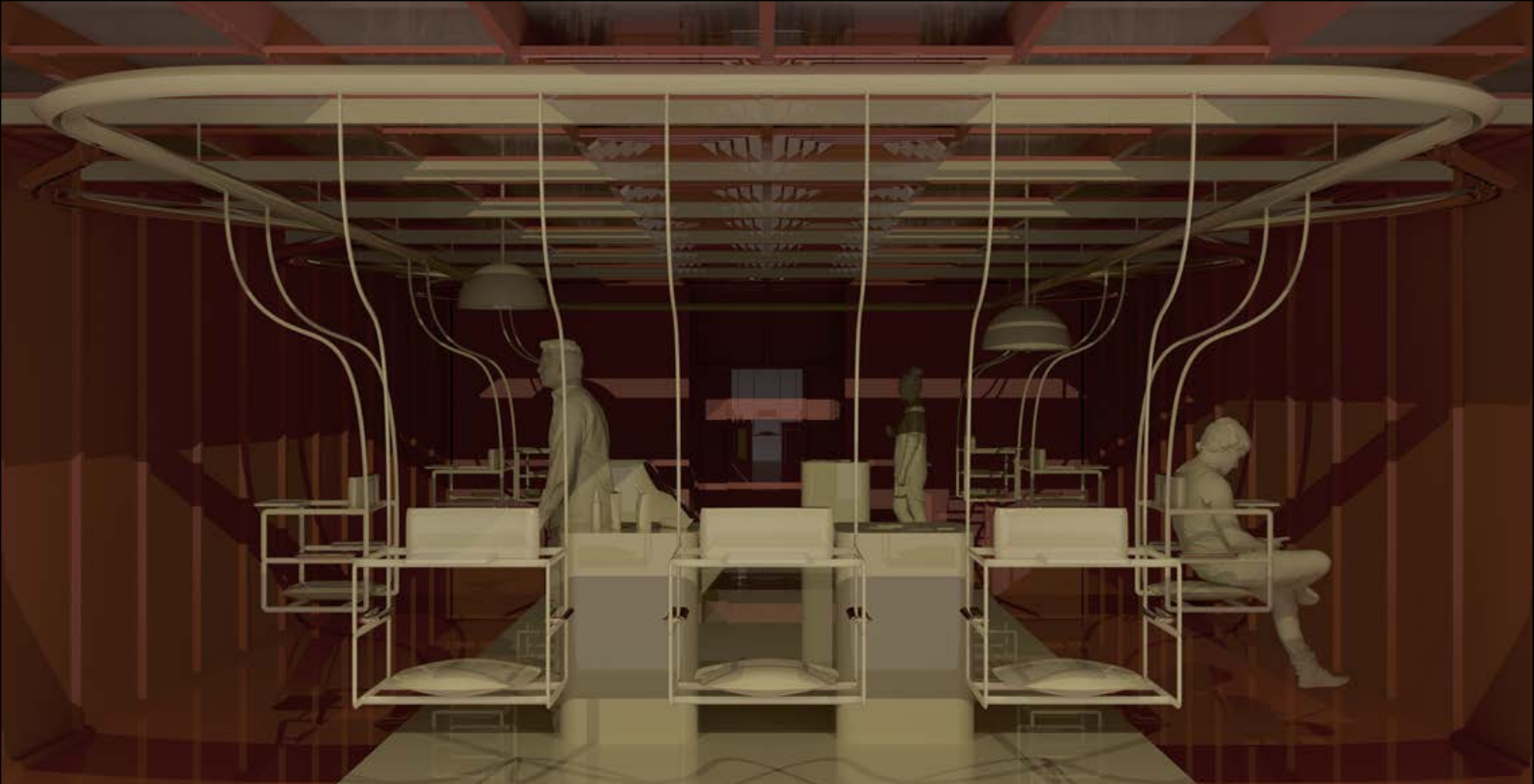




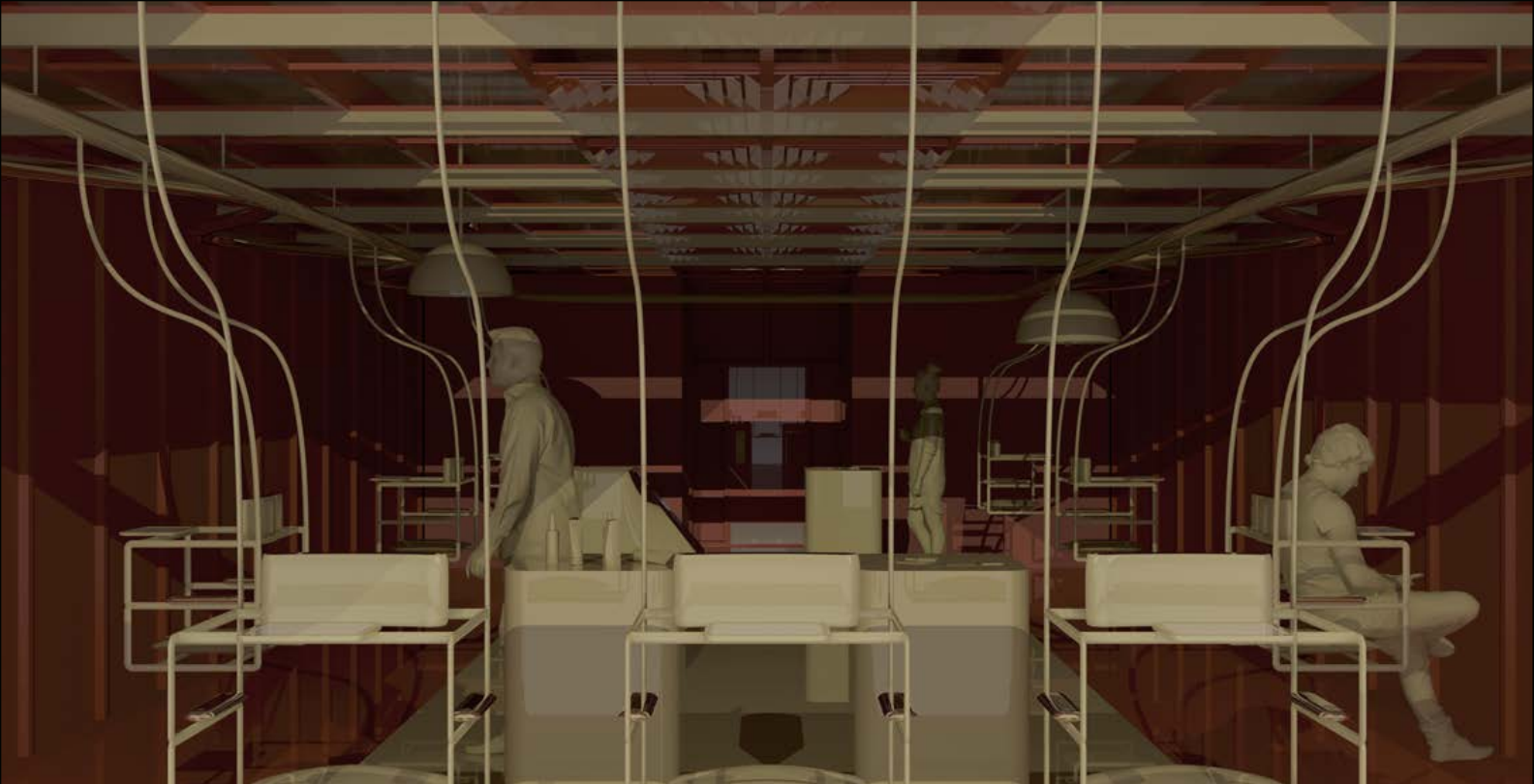




























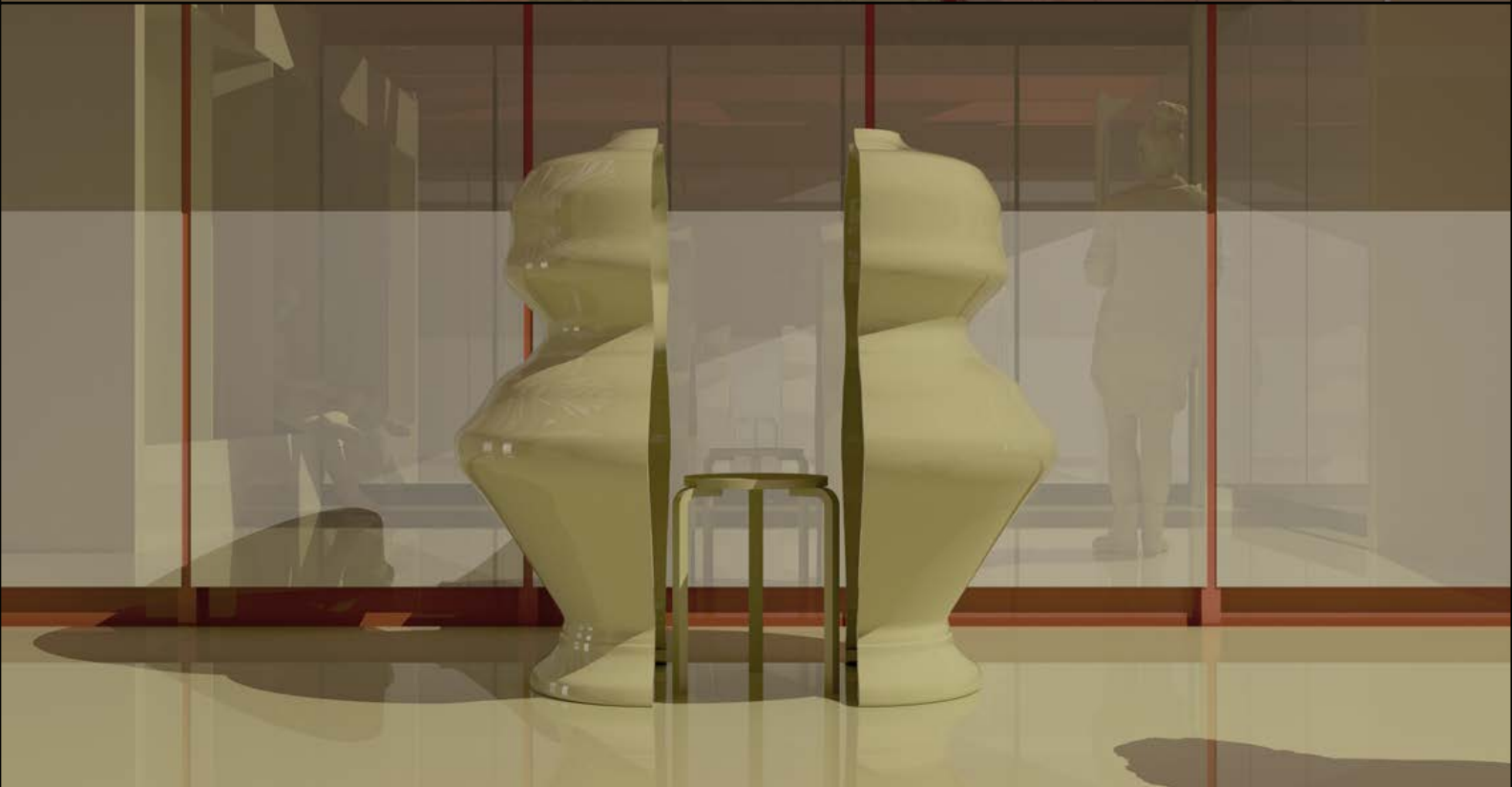


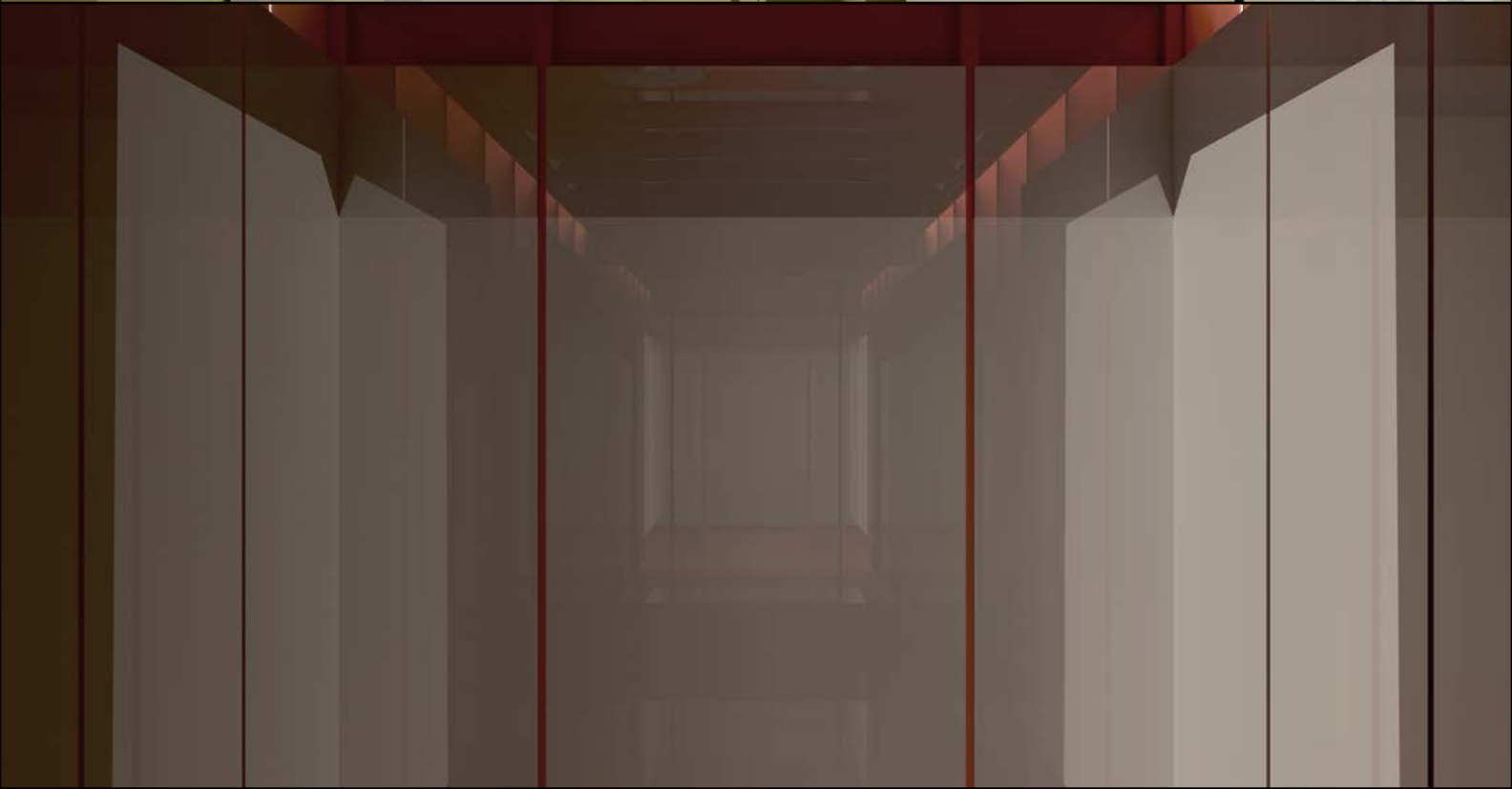








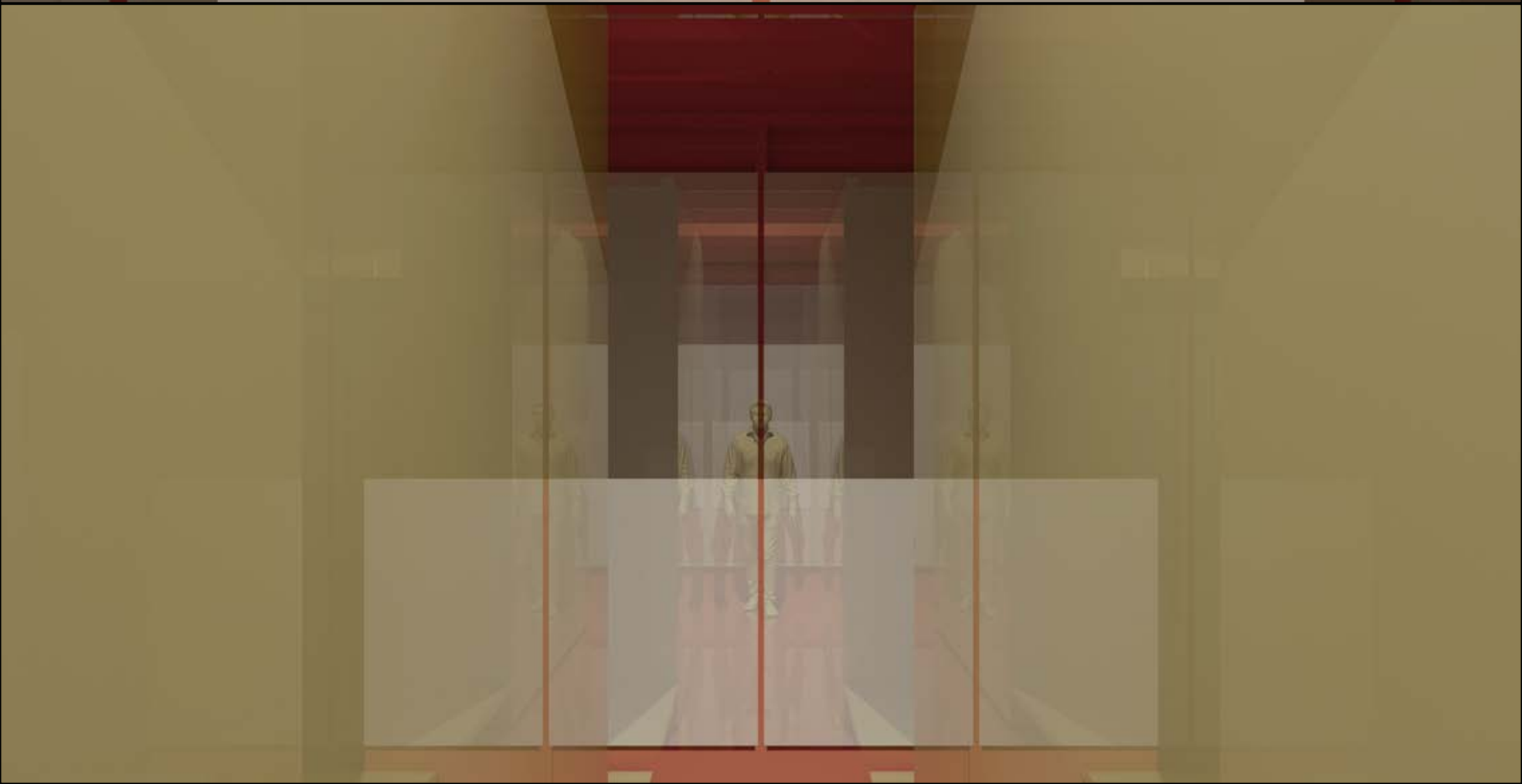
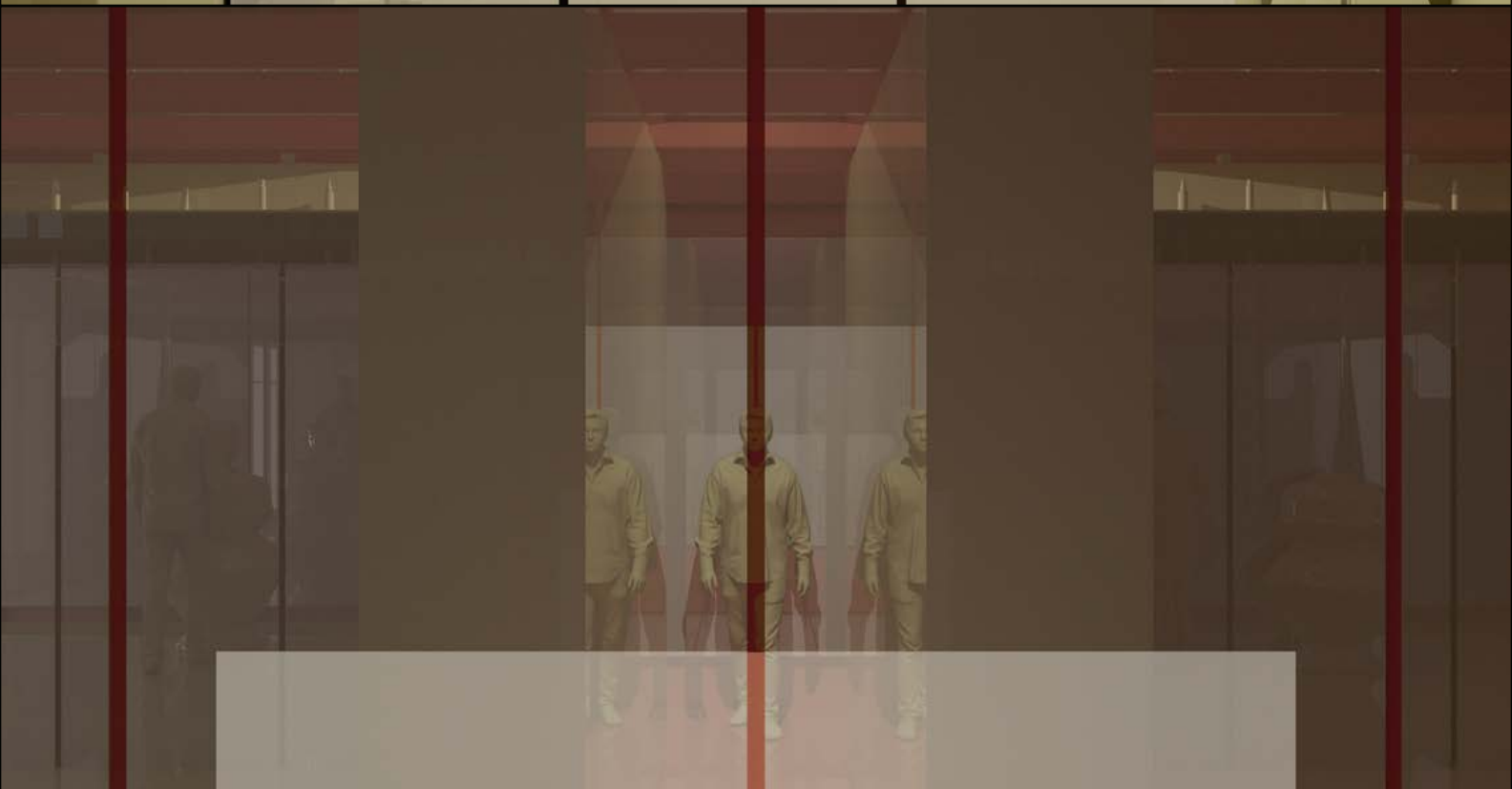






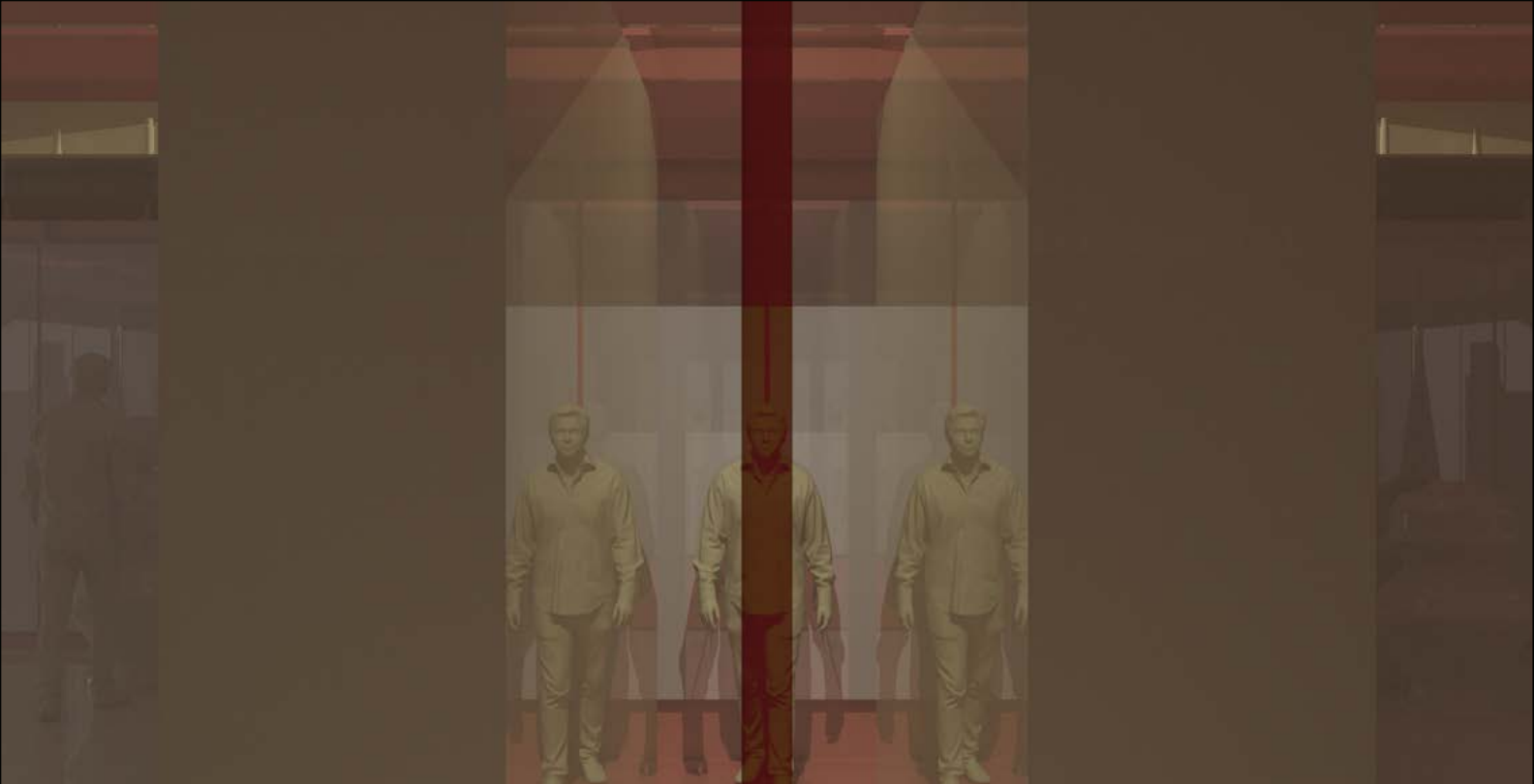


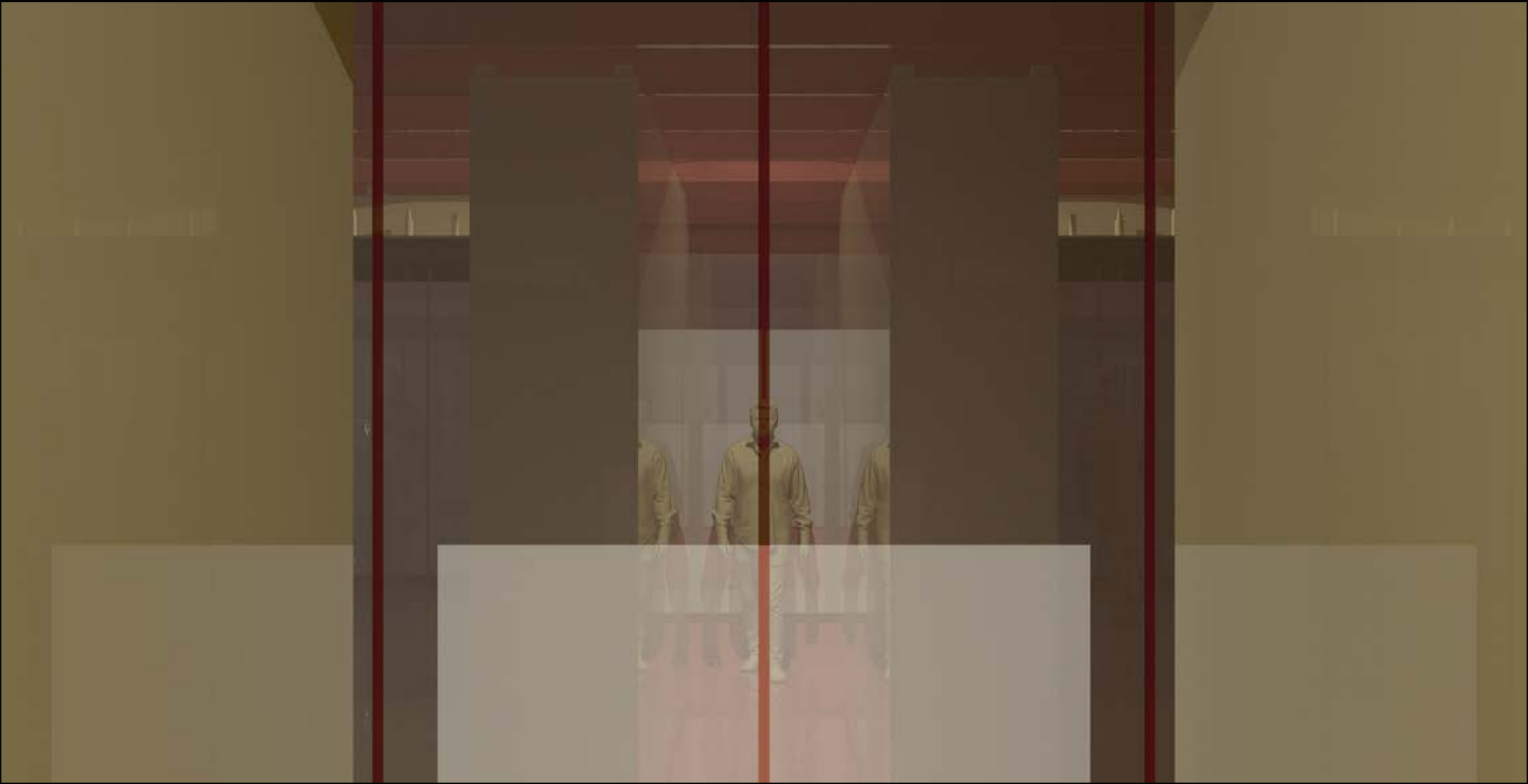
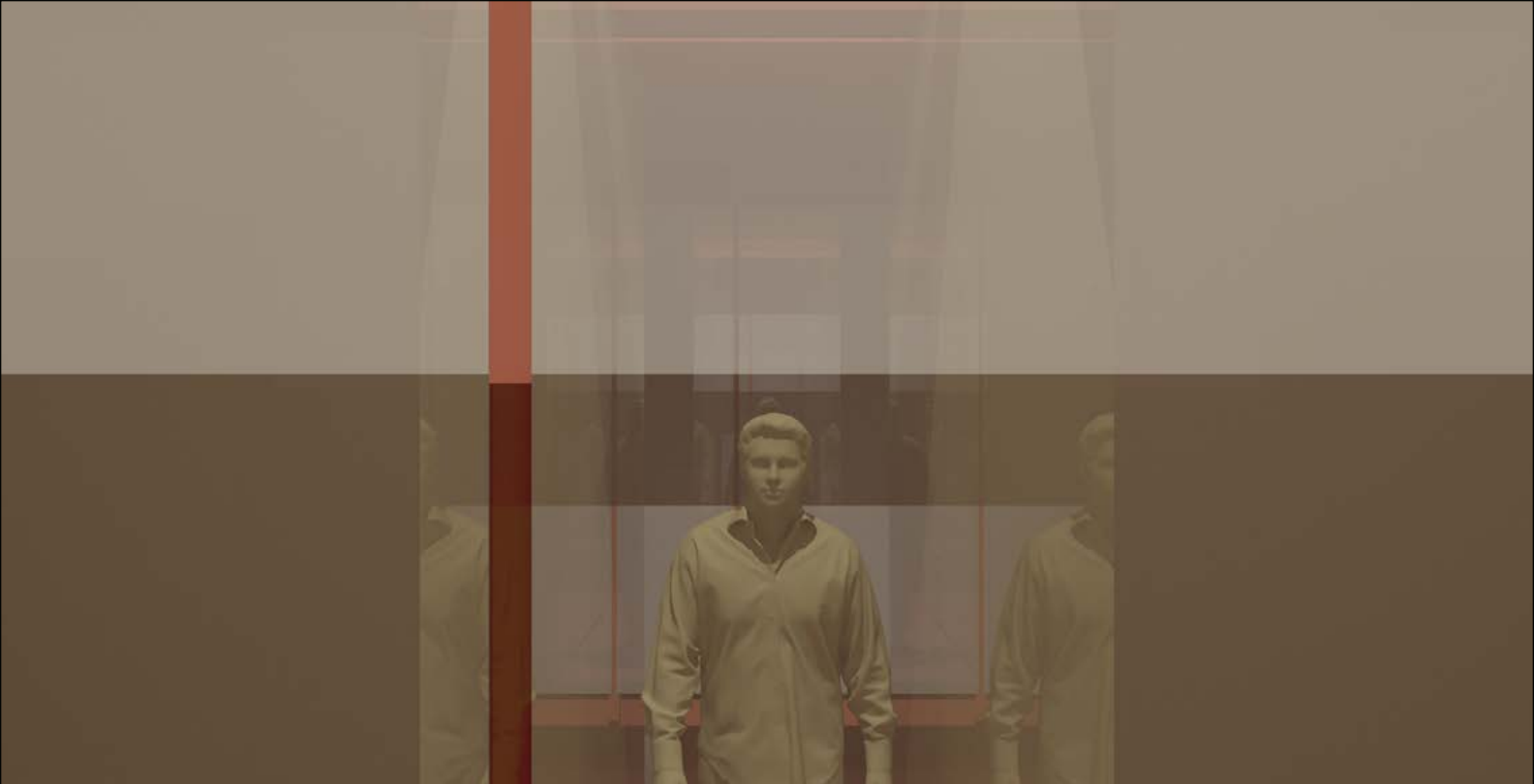


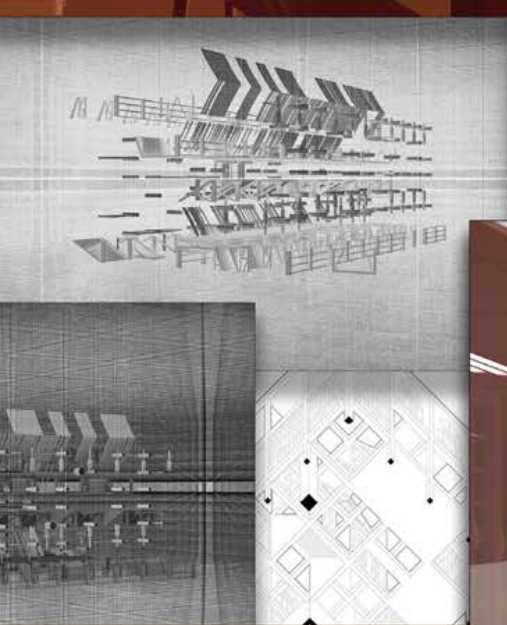




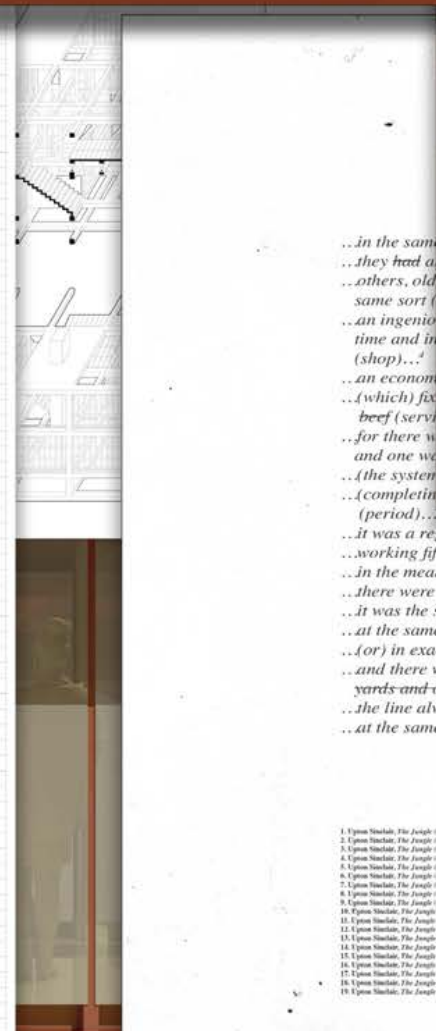
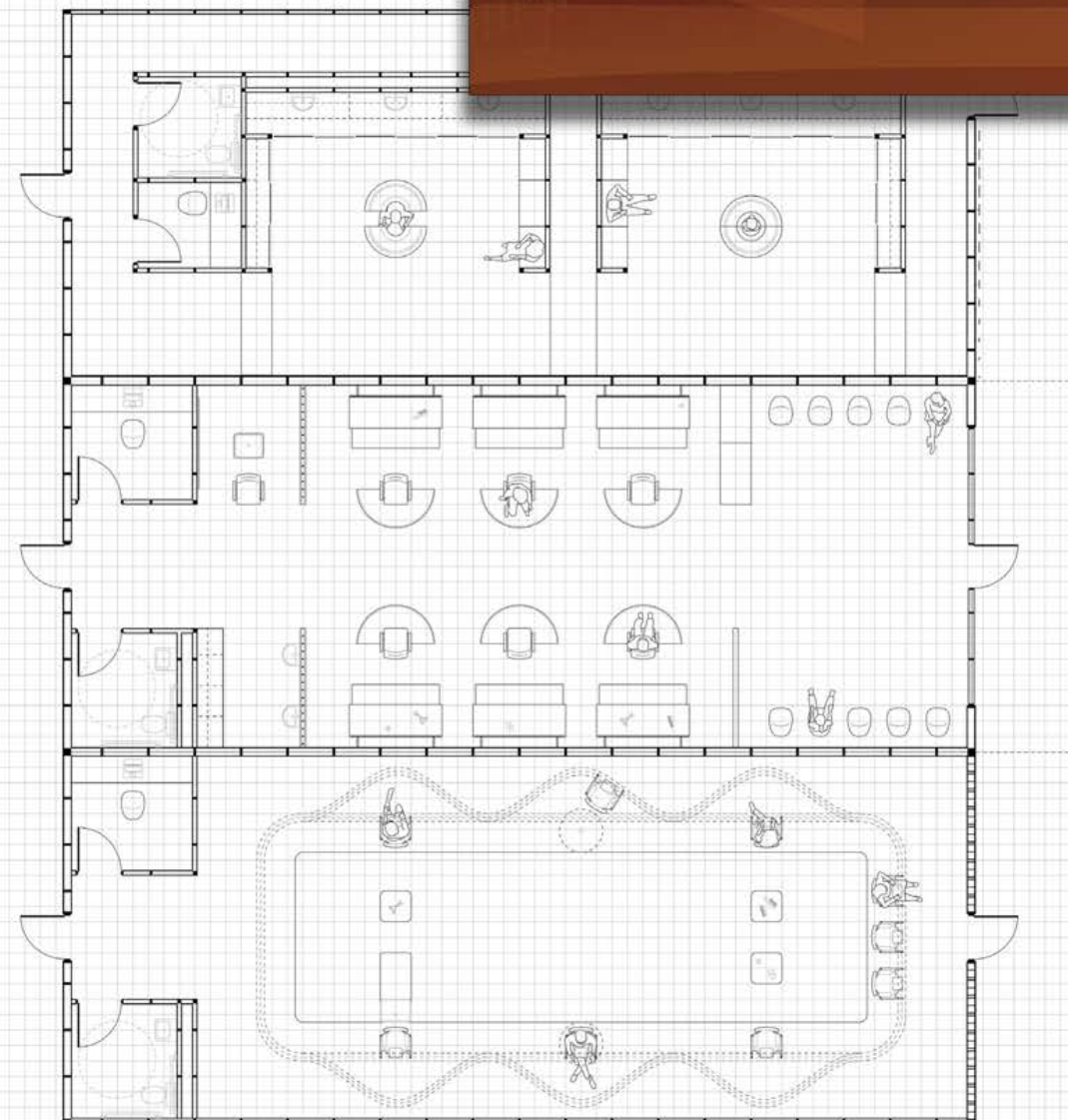
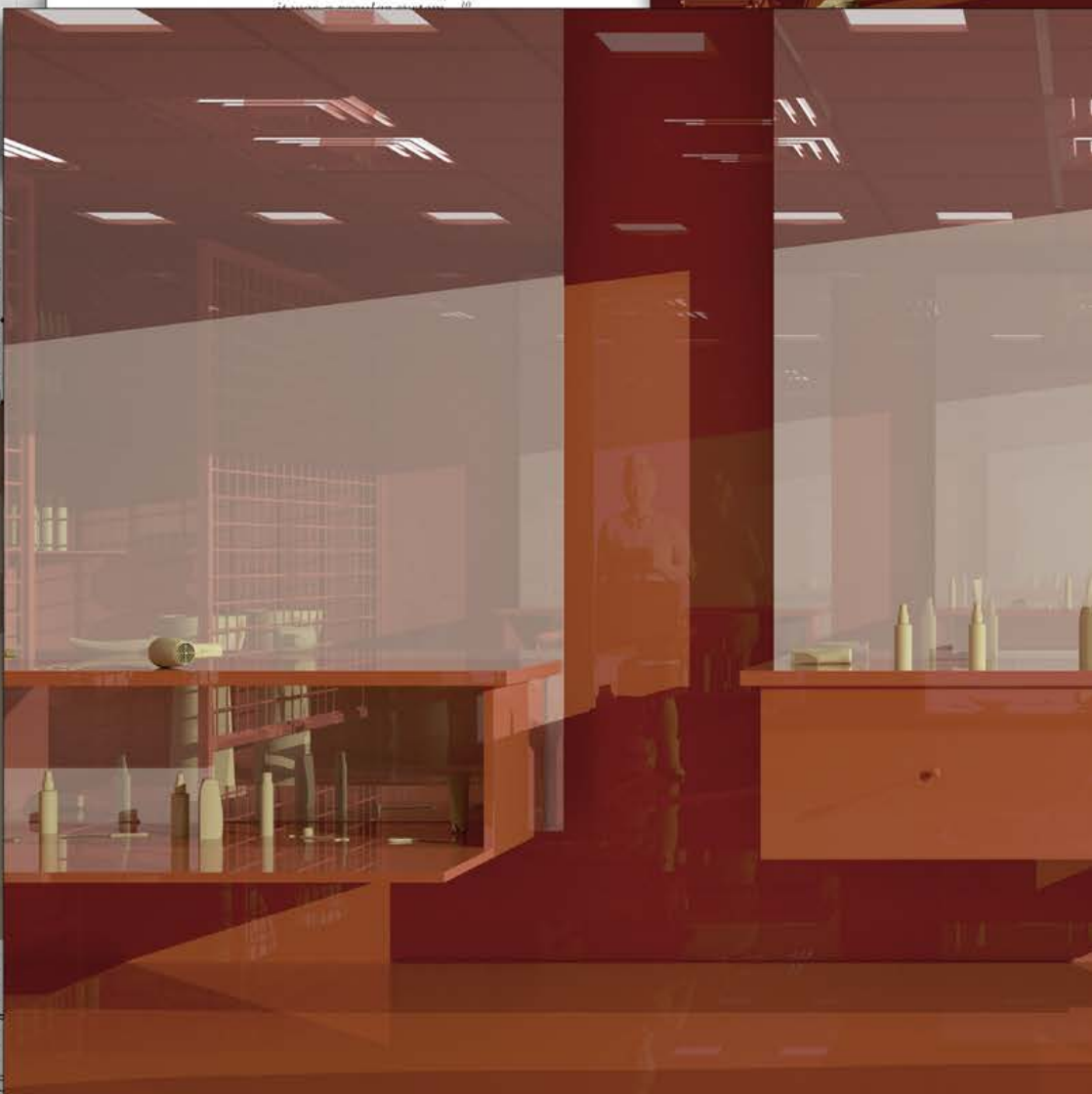








...an ingenious apparatus, by which they saved
 time and increased the capacity of the plant
 (shop)...⁴
 ...an economical arrangement...⁵
 ... (which) fixed the price they would pay for the
 beef (service)...⁶
 ...for there were several hanging in each line,
 and one was always ready...⁷
 ... (the system) reduce(d) the time...⁸
 ... (completing) the same work in a shorter time
 (period)...⁹
 (having a machine system) 10



...in the same
 ...they had a
 ...others, old
 ...same sort of
 ...an ingenious
 time and in
 (shop)...⁴
 ...an economi
 ... (which) fix
 beef (servi
 ...for there w
 and one we
 ... (the system
 ... (completing
 (period)...
 ...it was a re
 ...working fi
 ...in the mea
 ...there were
 ...it was the
 ...at the same
 ... (or) in exa
 ...and there
 ...the line alw
 ...at the same

1. Upton Sinclair, The Jungle
2. Upton Sinclair, The Jungle
3. Upton Sinclair, The Jungle
4. Upton Sinclair, The Jungle
5. Upton Sinclair, The Jungle
6. Upton Sinclair, The Jungle
7. Upton Sinclair, The Jungle
8. Upton Sinclair, The Jungle
9. Upton Sinclair, The Jungle
10. Upton Sinclair, The Jungle
11. Upton Sinclair, The Jungle
12. Upton Sinclair, The Jungle
13. Upton Sinclair, The Jungle
14. Upton Sinclair, The Jungle
15. Upton Sinclair, The Jungle
16. Upton Sinclair, The Jungle
17. Upton Sinclair, The Jungle
18. Upton Sinclair, The Jungle
19. Upton Sinclair, The Jungle



regular system...¹⁰
teen or sixteen hours a day...¹¹
ns of production...¹²
no orders to be filled...¹³
same thing, whether...¹⁴
e instant...¹⁵
ctly the same way...¹⁶
was one scale for the workers in the
one standard of efficiency...¹⁷
ways moved (quickly)...¹⁸
e time...¹⁹

